THE NEW YORK
DRAMATIC MIRROR

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LEWIS MORRISON.

THE GRUMBLER.

A STATEMENT in a Los Angeles, Cal., paper that came under my eyes yesterday would fill me with a lively sensation of alarm if I could believe it. But as I am incredulous, I do not feel even a tremor of apprehension.

The Los Angeles paper, commenting on the appearance in that town of Thomas Keene, and incidentally noting the great interest locally taken in the Shakespeare drama, remarks that after Keene "shall go down to 'dusty death' there will be no melancholy Dane to pace the gloomy halls of Elsinore; no dusky Moor to doubt the fealty of woman; no crook-backed Richard to mock the hopes and fears of those who stood to oppose an ambition striding through treachery to a blood-stained throne."

This is phrased not speculatively or suggestively, but assertively. It is put in the form of no mere prophecy with Delphic ambiguousness, but announced as a fact, apparently "without fear of contradiction," as the political stump speaker says.

I admire Mr. Keene as robust and resonant disciple of a school of acting of which there remain but few exemplars. He is one of those players of the heroic roles about whose work there is nothing problematical or occult. You know what he is at all the time, and he attacks the well-known characters mentioned above with definite purposes and gives their traditional illustration. Further than this, Mr. Keene is an all-round good fellow outside of the theatre and his non-professional friends are legion.

But the survival of Shakespeare has nothing to do with this particular case. Los Angeles to the contrary notwithstanding.

If the Los Angeles theory were tenable, Shakespeare would have died on the stage with Betterton; or if not with Betterton, with Macklin, or Garrick, or Macready, or Junius Brutus Booth, or Forrest, or that former Kean whose name is phonetically identical with but orthographically different from that of our Shakespearean actor.

The friends of each of these worthies in turn shook the head oracularly and said farewell to everything of Shakespearean note when they respectively died.

But Nature is an eccentric dame, and though persons of great force in the theatre—like those prominent in literature, politics, and other arts—perforce must die, she manages in some way to fill their places. And there will yet be players who will make a stir in their days and generations even with Shakespeare. Let the Los Angeles paper not be so downcast.

A case reported in the newspapers last week interested me as an incident of the tariff—a question that a few months ago turned the country topsy-turvy—and also as bearing on the question of "tools of trade" with which imported performers who bring along their paraphernalia are confronted. Of course the great underlying principle in the whole matter is one of the protection of American industries and American products.

It appears that one Jeanne Magnen, a snake charmer, who came here last March, brought twenty-eight trained snakes with her. The Collector of Customs decided that the snakes were subject to duty as "animals," and the charmer of the reptiles paid the duty imposed. She appealed, however, and the Board of Appraisers decided in favor of her contention that the snakes were "clearly instruments, within the meaning of the law" that permits a performer to carry tools of trade. So the duty the snake charmer had paid was refunded.

Aside from the judicial decision of the Collector that snakes are "animals," and the subsequent decision of the appellate body that they are "instruments," or "tools of trade," there are other things of interest in the incident.

It is quite evident that there are some things that escape even the alert cognizance of the framers of statutes for the protection of the native. These snakes seem to have escaped—or rather to have crawled through a loophole in the verbiage of the law.

It really seems hard that the American snake charmer must submit to competitions from abroad, and as the only American snake-charmer known is of the sex that votes, it is quite probable that the tariff tinker—who is after that vote—will see to it hereafter that no foreign snake-charmer shall come in with a bunch of snakes, whether called animals, tools or instruments. And the matter of the snakes themselves is one of moment. The American snake, and those engaged in his cultivation, should be protected. We have snakes here, and shall frown upon serpentine immigration, under any guise.

Give the American snake a chance. And incidentally, let American politics continue in the field of amusement. The theatre can stand the competition.

JAQUES.

A QUESTION OF COMMISSION.

Ellaine Terriss, who appeared at Abbey's Theatre some months ago as Cinderella, has brought an action against Abbey, Schoeffel and Grau to recover $221.23, which she claims is an amount of her salary withheld. Seymour Hicks, her husband, has also commenced a suit against those managers to recover $110.62, alleged to be due as salary. Miss Terriss and her husband were to receive respectively £40 and £20 a week, and it is alleged that the managers withheld the amounts claimed as a percentage to be paid in the form of commissions to the London agent who acted in engaging the plaintiffs, who refuse to accept any reduction of the amount originally agreed upon.

THE LELAND RECEIVERSHIP.

H. P. Soulier, one of the parties in interest, says that the appointment of Charles H. Mills as receiver of the Leland Opera House, Albany, was in no sense in the interest of F. F. Proctor and against his own claims as to the house. Mr. Mills was appointed by Judge Parker after the litigants had failed to agree upon a receiver. The controversy between Messrs. Proctor and Soulier will soon be resumed in the court, and in the meantime the Leland will be conducted by the receiver without partiality as to either of the litigants.

KILLED BY A FALL.

Among the living pictures at Koster and Bial's was one entitled "The Three Muses," in which three negro boys were comically posed. The lad in the centre of the picture was George H. Lee, aged sixteen.

All of these boys were wont to climb about in the fly gallery of the theatre, despite warnings. On Dec. 25 Lee fell a distance of forty feet, and was seriously hurt, while thus amusing himself.

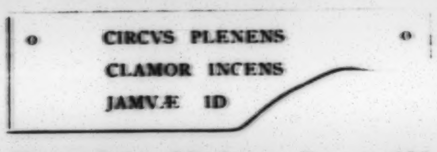
The boy was removed to his home at 242 West Forty-first Street, where he died last Monday as a result of his fall.

A RELIC OF THE ANCIENT THEATRE.

A most interesting antiquity is noted for THE MIRROR by Hobart Bosworth, of Daly's company. This relic hangs on the wall of the main corridor of the British Museum, just beyond the entrance to the manuscript and print room.

It is a "standing-room only" sign of an ancient Roman theatre, and as such is worthy of attention. "When Roscius was an actor at Rome" he probably used just such a sign—possibly this very one. "I have often stood before it," said Mr. Bosworth, "and, giving rein to my imagination, seen in fancy some sleek and rotund manager, in rich toga, with rings and chains and fine array, and with well curled ambrosial locks, ordering the box office boy to hang out the 'S. R. O.,' or, as he may have put it, the 'C. P.'"

This sign is in the form of a thin marble slab about 18x10 inches. A large piece is gone from the lower right corner, mutilating the lowest of the three lines incised in delicate, plain Roman letters, in which the gilding still remains. Perhaps, however, the gilding has been newly done by the museum authorities to make decipheration easy. Here is a diagram of the sign:



The translation of the first two lines would be: "Circus Full. Excited applause." The tablet has holes in its upper corners, by which it was probably suspended.

THE AMERICAN DRAMATISTS' LIST.

The American Dramatists Club, at a regular meeting held last Wednesday night, resolved upon a plan that must prove of great benefit to its members as well as of interest to all who produce American plays.

It was determined to issue a list of all the American plays on which it is equitable and necessary to pay a royalty, whether such plays are among those now in popular use or among those that have been laid aside.

This list, which will include a larger number of plays than is generally supposed to be attributable to native authorship, will be sent to every theatre and hall in which theatrical representations are made in this country, and to every company on the road.

It will not only include the name of each such play, but the authorship, as well as the name of the present owner of its rights, and also the name or names under which it has been piratically used.

With such a list generally distributed, there can be no excuse on the score of ignorance for the use of a play by any person who has not secured a right to it. The law relative to plays individually owned will also be printed in this catalogue.

This will be a step in line with the expressed determination of the American Dramatists Club to follow up piracy until Congress shall have passed a law that will perfectly protect property rights in this matter.

THEIR FAVORITE PLAYS.

Managers and actors have favorite plays of their own, just the same as ordinary mortals. Zepheus Claggett has compiled a list of the plays preferred by certain well-known theatrical people. Here is the list:

CHARLES FROHMAN—Hands Across the Sea.
E. E. RICE—My Partner.
LILLIAN RUSSELL—She Couldn't Marry Three.
NAT C. GOODWIN—The Fatal Card.
H. C. MINER—For Congress.
KATE CLAXTON—Playing With Fire.
RICHARD HARLOWE—The Twentieth Century Girl.
RICHARD MANSFIELD—The Power of the Press.
E. S. WILLARD—London Assurance.
MARCUS MAYER—The Middleman.
OSCAR HAMMERSTEIN—The Flying Dutchman.
JOHNSTONE BENNETT—Woman Against Woman.
GOV. MCKINLEY—Too Much (Tom) Johnson.
JOSEPH MURPHY—The Spendthrift.
RUDOLPH ARONSON—My Turn Next.
ROBERT MANTELL—The Girl I Left Behind Me.
ROBERT CUTTING—The Heir-at-Law.
WILLIAM MCCONNELL—Prince Ananias.
J. M. HILL—The Devil's Deputy.
HERBERT KELCEY—The Limited Mail.
AUNT LOUISA ELDRIDGE—Madame Sans-Gêne.
MAURICE BARRYMORE—Ten Nights in a Bar-Room.
GEORGIA CAYVAN—A Woman's Silence.
E. J. HENLEY—The Fast Mail.
JULIA ARTHUR—Side Tracked.
W. H. KENDAL—Taming of the Shrew.
JOHN W. GOFF—The District Attorney.
ALFRED AYRES—Dr. Syntax.
HENRY GREENWALL—A Texas Steer.
GEORGE APPO—A Green Goods Man.

MONUMENT TO ANNIE PIXLEY.

The mausoleum to be erected by Robert Fulford in Woodland Cemetery, London, Canada, in memory of the late Annie Pixley, will cost about $10,000. It will be about thirty feet high, twenty-four feet wide and thirty feet long.

At the entrance will stand two lions. A gothic arch in front will be supported by five granite pillars. Over the door will be a group representing "Charity," and the figures typifying the Drama and Music will stand on pedestals. On the apex will be the life-size figure representing "Victory."

The cross-section opposite will be a large stained glass window with a spirit figure bearing a child, while at the feet of this figure will recline a full female figure. Under this will rest the ashes of the late Mrs. Fulford, guarded by two angelic figures in an encaustic-tiled dado. Underneath this structure will be a catacomb. The side elevations are to be pierced with stained glass windows heavily moulded and bearing biblical phrases. The rear elevation will be surmounted by a cross.

CIRCUS ROUTE BOOKS.

That there are more "great shows" under the tents than the pretences of one or two so-called great shows would lead the average citizen to believe is quite evident to the person who keeps track of such entertainments. There is, in other words, no monopoly of such enterprises.

THE MIRROR has received the route books of Robert Hunting's Railroad Shows and of the Ringling Brothers' World's Greatest Shows for 1894. The book of the former enterprise was compiled by Charles F. Griffin, known as "the wonder worker," and shows the prosperous course of the Hunting exhibition during the season. It contains the names of the scores of persons engaged in various departments of the show, and is illustrated with some of the features of the enterprise.

A more pretentious book is that issued by the Ringlings, showing the itinerary of that show during the season. This volume is entertainingly illustrated, and it has also some appropriate features describing circus life in verse.

BOOKS REVIEWED.

PIPE AND POUCH: "The Smoker's Own Book of Poetry." Compiled by Joseph Knight. Boston: Joseph Knight Company.

This is a little volume that will delight the heart of every lover of the weed, of every man—and, we might add, woman, in these progressive days—who has learned to find solace for many an ill in the comforting companionship of smoke. The frontispiece of Mr. Knight's collection of tobacco poems is a capitally engraved picture of a man in easy smoking jacket and slippers, seated in a big armchair, under a lamp, a book upon his knees, a briarwood in his mouth and rings of smoke curling lazily ceilingward. The compiler's preface traces the history of the "Indian weed" interestingly, from the period of its introduction in England by Raleigh down to the present time. It gave inspiration to Jonson, Marlowe, Fletcher, Dekker and other poets and dramatists of Shakespeare's day, although the Bard, curiously enough, makes no reference to it. And yet tobacco must have formed an accompaniment to the famous symposia that gave fame to the Mermaid. Elizabeth showed no prejudice against tobacco, but James I., the Charleses and Cromwell were bitterly hostile to it. But it survived their enmity as it survived every other opposition in succeeding generations. Among noted smokers were Milton, Addison, Fielding, Hobbes, and Newton. Scott, Campbell, Byron, Hood, and Lamb were addicted to the habit, and so were Carlyle, Tennyson, Thackeray, Dickens, Bulwer, and our own Lowell. Napoleon, Blücher and Grant were among the great soldiers who found inspiration in tobacco. The poems in this delightful volume number one hundred and thirty-three and all of them sing the praises of pipe, cigar and cigarette. Lowell's "A Winter Evening Hymn to My Fire," in which he invokes "Nicotia, dearer to the muse, Than all the grape's bewildering juice," divides the palm in this collection with Aldrich's "Latakia," but many readers will feel the charm of Charles F. Lummis' dainty, sentimental verses, entitled "My Cigarette."

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"FREYTAG'S TECHNIQUE OF THE DRAMA." An exposition of dramatic composition and art. By Gustav Freytag. Translated from the sixth German edition by Elias J. MacEwan, M. A. Chicago: S. C. Griggs and Company.

We have had from time to time books aiming to give the technique of the drama, some of them written by persons who were also able to write plays, but most of them by persons who could not write plays, although they had tried to. The actual ability of a person to write a play does not, of course, necessarily argue his ability to set forth to others how a play should be written; nor does inability to write a play present a presumption of inability to tell how a play should be constructed. Perhaps the very best critics of art—those who were able to analyze and dissect a picture, for instance, and to recognize all its perfections while pointing out all its defects—have been persons who could not themselves handle the brush even with elementary skill; although there have been some good critics who were themselves facile with the implements of art. And thus no rule of technical ability can be enforced as to these matters.

Dr. Freytag's book, in its original language, has no doubt been the resort and guide of many of those who have put forth volumes in English on the same subject; just as other German writers on various subjects—and notably Schlegel as a critic of the drama—have furnished ideas and suggestions that have assisted English dealers in the same topics. There are, in fact, few fields of analysis that German writers have not covered in such a way that the English analyst has been compelled to study them for inspiration and direction. This authorised translation of Freytag is the first rendering of the book into English.

If we were able to predicate ability to tell how a drama should be made from ability to make a drama—as we have seen we are not able to do—unquestioning acceptance of Dr. Freytag's work would follow as a matter of course, for he—scholar, novelist, poet, critic, editor and publicist as he is—combines with his other great aptitudes and abilities that of a dramatist. His plays have a proud place in the practical stage literature of his land. They include comedy, society drama, the psychological play; and his novels are even more notable, one of them "Soll und Haben," known in English under the title of "Debit and Credit," has become a classic. Certainly, a man with the great intellectual sweep and the vast practical experience in life accredited to Dr. Freytag, ought to be able to give valuable information and suggestion as to the making of plays.

Dr. Freytag's book is a very interesting one. Its utility to less able writers on the same subject can hardly be estimated, and the merely intellectual pleasure that it bestowed on the reader is notable. But while it was not written as mental pabulum for babes and sucklings, neither was it written for novices at play-making. The immature reader will not enjoy it, and the 'prentice hand at drama can find in it no material for use and very little of available suggestion.

As a literary task, Dr. Freytag's book is a masterpiece; but its phrasing is too philosophical for that simple practicality that most persons who seek a guide to workmanship of the sort treated desire. And yet this should not discredit the book, for probably no one can give to those who most palpably need it an infallible—or for that matter, even a qualifiedly practical—set of rules for making a play; and those who make plays that win attention need no *vade mecum*. In short, they could not employ one. Their work must be wrought subjectively and they must walk alone.

To the man of understanding who reads such works in a general scheme of self-improvement, to the teacher and student of literature and language, and especially to the student of the drama generally, Dr. Freytag's "Technique of the Drama" will appeal as a book for pleasurable and profitable reading.

JOHN A. STEVENS' RECOVERY.

In November last John A. Stevens was stricken with inflammation of the brain. The attack came upon him without warning while he was bathing. For several days he was unconscious and for weeks he was unable to leave his bed. Several times the attending physicians—of whom there were three—believed that he could not recover. Notwithstanding, Mr. Stevens pulled through, and last Wednesday he went out for the first time, making a visit to the MIRROR office. He had arranged to play a starring engagement of twelve weeks in Unknown and other of his plays on the Pacific Coast, beginning last week. Owing to his illness this contract, which was with Manager Maguire, had to be canceled.

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street *,*

GOSSIP OF THE TOWN.

Sumner Clarke was recently called upon to assume his old part of the private secretary in A Texas Steer, owing to the sudden illness of Berman Sheldon, and has now joined A Black Sheep in Boston.

E. P. Simpson, business manager of the People's Theatre, Philadelphia, has supplemented his witty pamphlet giving "information for the advance agent," recently referred to in this paper, by an entertaining article in *Philadelphia Life* on "Good Advance Agents."

Gracie Emmett has closed in The Pulse of New York to prepare for the production of her new play, The Great Northwest, by Herbert Hall Winslow.

Emily Lascelles is successfully playing the part of Diana in O. P. Sisson's The Colonel company.

Judge Andrews last week reserved decision on a motion made by the defendant that the plaintiff be ordered to furnish a further bill of particulars in stating exactly the services rendered, in the case of David Belasco against N. K. Fairbanks, of Chicago, to recover $50,000 for services rendered in coaching Mrs. Leslie Carter for the stage.

After a vacation of four months with his brother and friends at Erie, Pa., E. F. F. Collyer will return to New York and resume teaching.

Louise Llewellyn, of the Side Tracked company, received intelligence on Christmas Eve of the death of her father in Cincinnati.

The suit brought against Alba Heywood by Manager Johnson, of the Opera House, Bedford, Ind., has been decided in Mr. Heywood's favor. The plaintiff claimed $1,000 damages for the defendant's failure to appear at his house, as advertised. Mr. Heywood was ill, and canceled his date. His contract contained a clause to the effect that it should be null in case of illness and for other causes. Mr. Heywood was suffering from muscular rheumatism at the time, and was forced to cancel other dates.

There was a falling off in the attendance at the opera last week. Otello and Les Huguenots had a beggarly array of empty benches.

The Syracuse *Times* announces editorially that it will give no quarter to play pirates visiting that city.

Emile La Croix last week received an offer from Manager Forepaugh and another offer through J. J. Spies, but he decided to accept a proposal from Gustave Frohman. He rejoins one of Mr. Frohman's companies this week in Kansas City.

Helen Robertson, who acted Enid in Mr. Barnes of New York very successfully, has been engaged by Jacob Litt to play Marion Dale, the leading part in Shaft No. 2.

Thomas Lowden, operatic comedian, says he is considering an offer to star through the larger towns in Texas next Summer. He made a successful tour of Texas last Summer.

George H. Adams has contracted with George M. Faith to produce the latter's one-act comedy, A Country Terror, during the next Summer season. The tour will begin at the expiration of Adams' engagement with Fantasma.

The Lotos Club will give a dinner to Mayor William L. Strong on Saturday evening next.

The most useful, ornamental, and pretty souvenir yet given in commemoration of any production in this city was presented to the audience present at the 100th performance of Little Christopher in the Garden Theatre on Monday night of last week. It was a small gilt clock, mounted on a stand in the form of a lyre. It is an excellent time-keeper, and is altogether the most appropriate souvenir yet devised.

Irene Hernandez is praised for her work in The Hustler. Ed. J. Heffernan, of this company, was also well received at the Bijou Theatre, Brooklyn, last week.

It was reported last week that thieves entered the flat of John S. Schindler, a hatter, at 248 West Forty-third street, and stole jewelry valued at $1,000, much of which belonged to his daughter, professionally known as Marie Lavine, a skirt dancer.

A fire in the flat of Mrs. Madge Deane, No. 229 West Forty-third street, on New Year's night destroyed $400 worth of property in the rooms of Mabel Potter, of the Little Christopher Columbus company, who was a tenant.

Jack Hirsh, business manager of the Tavary Opera company, says that organization has next season booked solid.

Ada Van Etta has left Oliver Byron's company and joined Gloriana, which is said to be playing to big business under the management of M. E. Rice and Charles L. Young.

Howard Powers has been engaged for Special Delivery.

Salome Elting has left the Kittie Rhoades' company to play leads with Dyke Brooke in The Outcast.

Ira W. Jackson, of Mystic, Conn., has assumed the management of the Lyceum Theatre, New London, Conn. He is also manager of the Gaiety Opera House, New London, and the Mystic Opera House at Mystic.

Alba Heywood gave a performance of Edgewood Folks in Atlanta, Ga., on New Year's afternoon, and donated twenty-five per cent. of the receipts to the charity fund of the city.

Effie Ellsler and her company celebrated the four hundredth performance of Doris last week.

Henry Arthur Jones, author of The Masqueraders, sent to Charles Frohman a cheque for $500 for distribution among the stage hands of the Empire Theatre on New Year's day, as a token of his appreciation of their work in the production of his play.

Ferd. Noss, manager of the Noss Jollity company, writes to THE MIRROR of the courtesy of the F. C. and P. R. R. In making a jump to Fernandina, Fla., the train was late, causing the company to miss connections at Jacksonville, and making their arrival at Fernandina possible only at six o'clock, with the probability that this train would also be late. The railroad company ran a special engine and car from Jacksonville to Fernandina, a distance of thirty-eight miles, reaching that point at about noon, for which they made no extra charge. At Leesburg the train was held two hours to give the company time to finish a performance, and enabling them to reach Tampa in time for the Christmas matinee.

The information furnished to THE MIRROR last week by a person who gave an address on One-hundred-and-twenty-ninth Street—which locality has nothing but vacant lots—as to a collision between Lloyd Melville, who plays Julian Belford in The Prodigal Daughter, and a comedian of that company, was evidently as malicious as it was untrue. Mr. Melville pronounces it false, and THE MIRROR believes it to have been the work of malice.

Isabel Pitt Lewis is praised for her performance of Marguerite in George Learock's production of Faust.

AT THE THEATRES.

Palmer's.—The Fatal Card.

Melodrama in four acts by Haddon Chambers and B. C. Stephenson. Produced Dec. 31.

Gerald Austen	E. J. Ratcliffe
George Forrester	W. H. Thompson
Jim Dixon	W. J. Ferguson
Harry Burgess	R. A. Roberts
Terence O'Flynn	J. A. Barrows
A. K. Austen	J. H. Stoddard
Harry Curtis	H. A. Moray
Sulky Smith	John Benson
Hiram Webster	Emmet King
Cyrus Wackford	E. W. Lawlor
Margaret Marrable	Amy Busby
Mercedes	Adrienne Dairolles
Cecile Austen	Agnes Miller
Miss Penelope Austen	May Robson
Kate	Georgia Busby

The Fatal Card was successfully launched last week at Palmer's Theatre. Its success emphasizes the fact that a Broadway audience does not differ in any striking particular from other theatregoers. Your metropolitan theatregoer is simply a trifle *blasé*, but by no means beyond being aroused to something akin to enthusiasm if the dramatist provide a play that abounds in novel, entertaining and above all thrilling material.

New Blood and The New Woman possessed elements of novelty, but these two plays were only mildly entertaining and far from thrilling. The Fatal Card, on the other hand, is an out-and-out melodrama with no special claim to originality, but the situations are thrillingly sensational, while the comedy is fairly diverting.

The construction of the plot is the work of clever craftsmen, and the interest in the dramatic story is absorbingly sustained to the final curtain. The main incidents of the plot were outlined in last week's issue of THE MIRROR.

The performance at Palmer's on New Year's Eve ran with exceptional smoothness. The explosion of the cottage in the last act proved one of the most remarkable scenes in the line of mechanical effects ever seen on the local stage. It is difficult to conceive of melodramatic realism being carried beyond the startling point of this extraordinary climax. If the scene had been bungled the play would have, indeed, proved a fatal card. The ingenious and dexterous celerity with which the explosion was followed by the collapse of the cottage aroused thunderous applause from every man, woman and child in the audience. It was a genuine surprise, and took the entire audience off their feet.

The comedy incidents with one exception were of the familiar order. The bashful lover scene could have been written by any experienced dramatist without half trying. The scene in which the said bashful lover goes in bathing, and on the approach of his inamorata is compelled to make love to her behind some convenient and protective shrubbery is decidedly broad, both in the action and dialogue. It is but fair to add that its comicality aroused hearty laughter.

W. H. Thompson gave a most artistic character sketch of George Forrester. He not only acted with unusual intensity, but presented a fine psychological study of a man who abhors crime, but whose greed for wealth, prompted by the desire to provide luxurious surroundings for his only daughter, eventually makes him an accessory to the murder of a helpless old stockbroker. His remorse on discovering that the murdered man is the father of his daughter's lover was enacted by Mr. Thompson with heart-rending pathos.

The role of Jim Dixon, a subsidiary villain of fiendish instincts, was racily depicted by W. J. Ferguson.

E. J. Ratcliffe proved a suitable selection for the part of Gerald Austen, the melodramatic hero, and R. A. Roberts conveyed the comedy lines of Harry Burgess with mirth-provoking results.

J. H. Stoddart made the one scene allotted to him as the old stockbroker, A. K. Austen, stand out in bold relief, showing what a fine actor can do with a small part.

H. A. Moray, John Benson, Emmet King, E. W. Lawlor, James Kearney, William Cummings, J. E. Pierson, George Lennox, Robert Giddons, and James Bell were all competent in minor parts.

Amy Busby as Margaret Marrable was charming in non-exacting scenes, but her emotional work in the last act was rather hysterical than dramatic.

Adrienne Dairolles looked and acted the passionate Mercedes to the very life. Agnes Miller was decidedly captivating in an ingénue role, and May Robson made a hit as an eccentric old maid of gushing propensities.

Georgia Busby, Edith Atholstone and Lottie Campbell complete a cast of artistic merit.

The play was produced under the management of Charles Frohman, and he and the stage director, R. A. Roberts, deserves a line of commendation for the excellence of the entire production.

Star.—The Old Homestead.

Uncle Josh and his ever-popular play were welcomed back to the metropolis on Monday evening of last week by a large and appreciative audience.

The Old Homestead is so well known to the general public that more than a passing notice is unnecessary. The same admirable blending of humor and pathos is presented by a cast but slightly changed from the original, and Mr. Thompson's enjoyable characterization of the honest old farmer was, as always, natural and effective.

Walter Gale repeated his old success as the tramp, and Will M. Cressy and Charles H. Clark contributed considerable humor as Cy Prime and Seth Perkins. Mrs. Louisa Morse as Aunt Tildy, J. L. Morgan as Eb. Ganzy—the entire company, for that matter—were very good.

The scenic features of the play have been greatly improved, the stage setting in the second act being particularly brilliant. A novel rain and thunderstorm introduced at the close of the first act is remarkably realistic.

The Old Homestead can safely boast one of the best and most evenly-balanced double quartettes now on the stage, and there is a decided improvement since their last appearance here. So rich and powerful a bass as Mr. Frillman is seldom heard outside the realms of grand opera, and the singing throughout, especially in the Grace Church scene, with grand organ accompaniment, is very fine.

The play bids fair to enjoy a renewal of its former popularity and lengthy run.

On Sunday evenings and Wednesday matinees will be presented for the first time in New York Denman Thompson's original entertainment, Songs Illustrated and Illuminated. This new departure has received most favorable notice elsewhere, and will prove a welcome addition to our rather scant list of Sunday night amusements.

American.—Hamlet.

Wilson Barrett again presented Hamlet at the American Theatre on Monday night to a large and enthusiastic audience.

Mr. Barrett as the Dane by his earnest and conscientious efforts won rounds of applause. The principal characters were all skilfully handled, Franklin McLeay being the Ghost, Stafford Smith the Claudius, Edward Erwin the Horatio, Maud Jeffries the Ophelia, and Claire Scott the Player Queen.

The Manxman will be put on for Wednesday and Thursday nights and the special Thursday matinee, The Silver King serving out the balance of the week.

Koster and Bial's.—Vaudeville.

There are no changes in the programme at Koster and Bial's this week, with the exception of Duncan the ventriloquist.

Amelia Glover did not appear last evening owing to indisposition, but it is more than likely that she will be able to dance to-morrow night. Paul Cinquevalli repeats his marvellous juggling feats. He is far ahead of any artist in his line before the public at this day. Ivan Tschernoff and his trained dogs introduced some new feats that were particularly clever and were well applauded.

Others in the bill are Les Mayos, skaters; Flora Irwin, Monsieur and Madame Bruet-Riviere, The Brothers Rossow, the Lilliputian athletes, Eugenie Petrescu and Les Four Diez.

The third series of living pictures are, if anything, more elaborate than their predecessors, and are awarded a large share of applause.

Cissy Loftus is to make her New York debut Monday, Jan. 21.

Keith's Union Square.—Vaudeville.

The increased attendance at this house testifies to the popularity of the continuous form of amusement.

General Manager Albee stated that last week business was the largest in the history of the house under the present régime.

Among the large list of attractions offered this week are The Brothers' Forrest, musical clowns; Dryden and Mitchell, sketch artists; Swan and Bamtard, blackface acrobats; Grace Vaughn, danseuse; Cook and Clinton, female sharpshooters; Willis and Halpin, in a humorous sketch entitled The Cop and the Tramp; and numerous others of equal merit.

Grand.—Blue Jeans.

Blue Jeans, with its thrilling sawmill scene, in which the hero is thrown before a powerful buzz-saw in operation, and is rescued in the nick of time by the heroine, drew a large audience last night to the Grand Opera House.

The audience was most appreciative, and demonstrated their approval by frequent and hearty applause.

William H. Elwood as Perry Bascom, and Annie Buckley as June were capital.

The rest of the cast were capable, and the performance ran smoothly throughout.

Tony Pastor's.—Variety.

New faces are frequently seen at Pastor's—variety is the spice of life there. This week ushered in Bessie and Harry Houdin, who gave mysterious illusions; Jose Lewis, a skilful hand balancer; Herbert and Carin, a knockabout team; Boyle and Graham, in a neat comedy sketch; the Sisters Wood, duettists; and O'Brien and Havel, in a grotesque turn. Mlle. Fougère and Kitty Nolan are continued as prominent features.

At Other Houses.

This is the last week of Peter F. Dailey in The Country Sport at the Bijou.

The Bostonians will give the concluding performance of Prince Ananias at the Broadway on Saturday night. Madame Sans Gêne is due at the Broadway next Monday.

The Masqueraders continues to crowd the Empire at every performance.

The Cotton King is a potent melodramatic attraction at the Academy of Music.

The Case of Rebellious Susan at the Lyceum abounds in brilliant dialogue and clever comedy scenes.

Little Christopher Columbus has been evolved through numerous eliminations, additions and improvements into a genuine success at the Garden.

The Old Homestead at the Star appears to be a case of perennial popularity.

Rob Roy seems destined to run for the entire season at the Herald Square.

The Prodigal Daughter is in its second week at Niblo's.

Notoriety has brought box-office prosperity to Harrigan's Theatre.

Fanny Davenport has had so much success with Gismonda that her manager is endeavoring to cancel out-of-town contracts in order to continue the present run of the play at the Fifth Avenue. The piece has been cut so that the performance now concludes at 10:50 P. M.

Darkest Russia is at the People's this week.

Ada Rehan is as successful as ever in The Taming of the Shrew at Daly's.

Palmer Cox's Brownies and a host of novelties afford a delightful entertainment at the Fourteenth Street Theatre.

The Hustler, one of the liveliest of farce-comedies, was presented at the Columbus Theatre last night by one of Davis and Keogh's companies. The farce has been written up, and new specialties and songs have been introduced, making it more laughable than ever. The company is capable, and includes many well known comedians. Next week, The Prodigal Daughter.

De Wolf Hopper and his clever company appeared at the Harlem Opera House last night in Dr. Syntax. The agile comedian is a favorite in Harlem, and a large audience greeted his appearance with rapture. Edna Wallace Hopper and Cyril Scott's merry comedy, and the delightful singing of Bertha Waltzinger, contributed largely to the evening's success. The other members of the company include Edmund Stanley, Jennie Goldthwaite, Alice Hosmer, and many others, who were in excellent voice, and sang and acted with vim. Next week, Olga Nethersole.

Too Much Johnson at the Standard is voted to be an exceedingly diverting performance.

BROOKLYN THEATRES.

Columbia.—Off the Earth.

The name of Eddie Foy has not been very familiar to Brooklyn theatregoers in the past, but to judge from the laughter and applause evoked by his antics on Monday evening he will be as welcome as the flowers of May whenever he chooses to appear in our midst again. Off the Earth is a gorgeous spectacle, and the pretty chorus girls, the dazzling calcium and electrical effects, and, last but not least, the gags and funny "stunts" of Mr. Foy, who acts with a vim and spontaniety that is refreshing, won the audience from the start. Sadie Alfabari, Sadie McDonald and Louise Montague helped in the general success, and Madeline Morando danced charmingly. Next week, Roland Reed.

Park.—A Back Number.

William Collier proved to a large audience at the Park on Monday evening that he can act as well as make farce-comedy faces. His new play, A Back Number, by Edward E. Kidder, gives him plenty of opportunity to display his talent, and in the dual roles of the village schoolmaster and his wicked brother Ike, he made a splendid impression. Louise Allen Collier, Belle Bucklin, and Master Eddie Clark and all the others in the cast were well received. Next week, Otis Skinner.

Amphion.—Superba.

Hanlon Brothers' Superba, with a series of high-class specialties, pleased a large house last night. A good cast and excellent pantomimists ensured a successful programme. The useful man, the railroad scene, and the scenic pictures drew rounds of applause. Julie Mackey, the Schrode Brothers, Charles Guyer, the Fillippi Family, Bonnie Goodwin, and the Hanlons appeared to good advantage. Next week, A Texas Steer.

Notes.

The Empire has Sanford's Stock company in Youth.

The Gayety has Hyde's Comedians and Helene Mora.

Down in Dixie, a new play of the order of In Old Kentucky, is at the Bijou this week.

Richard Golden is bidding Brooklyn farewell till 1900 at the Grand Opera House.

The Star's attraction for this week is The Ivy Leaf.

The Howard Athenæum company is at Hyde and Behman's.

When Otis Skinner visits us next week, he will present for the first time in Brooklyn The King's Jester, an adaptation by his brother, Charles M. Skinner, dramatic critic of the Brooklyn *Eagle*.

Mr. William G. Sammis, the courteous and popular treasurer of the Columbia Theatre, was the recipient of a handsome Christmas present from the other employés of the house.

Walter L. Sinn presided at the annual dinner of the alumni of the Polytechnic Institute, held last week.

THE TWELFTH NIGHT ANNUAL.

The hospitable Twelfth Night Club gave its annual merrymaking at the Berkeley Lyceum on Sunday evening. The rooms were tastefully decorated, and were densely crowded with the many invited guests, who had come to make merry and give good cheer on this happy occasion.

Vocal and instrumental music and recitations were the order during the early part of the evening, while later time was found for the traditional cup of good cheer and a collation. The loving-cup was passed at twelve and every one drank deeply to the prosperity of the jolly Twelfth Nighters.

Among those present were: Daniel Frohman, Mrs. Kendal, De Wolf Hopper, Bronson Howard, Marshall P. Wilder, Alice Fischer-Harcourt, Mrs. John Drew, Guido Marburg, Mrs. Henry Miller, Chauncey Olcott, Alice Kauser, Maida Craigen, Viola Allen, Sydney Rosenfeld, Edna Wallace-Hopper, Ella Starr, Maude Banks, Mary Penfield, May Robson, Margaret Craven, the Misses Frohman, Mrs. Fernandez, Edwin Stevens, Mr. and Mrs. William Furst, Mr. and Mrs. Kellar, Bessie Tyree, and many others.

A FRIEND IN NEED.

Edward C. White, manager of the Paul Kauvar company, desires to call the attention of the profession to the courteous treatment he received from W. J. Robinson, General Passenger Agent of the Ohio River Railroad.

It seems that he left the train at Parkersburg, W. Va., to confer with Mr. Robinson in regard to transportation. The train was supposed to wait at Parkersburg for fifteen minutes, but as it happened to be behind time, the conductor pulled out of the station, and left Mr. White in the lurch.

As there was no other train that day to take Mr. White to Pomeroy, and as the company had not been provided with the requisite transportation tickets, Mr. Robinson promptly telegraphed to have the train stopped at the next station, and sent the deserted manager flying after it on a special engine.

BOTH PARTIES EXPLAIN.

Edward J. Abram complains that William J. Rostetter engaged with him to act as musical director of The Passing Show, traveled with the company a couple of days and was to take his position Jan. 1 in Bridgeport, Conn., that Mr. Rostetter left for New York that day and did not return, but sent a dispatch saying he had decided not to accept the engagement. Mr. Abram afterward learned that Mr. Rosetter had accepted an offer from M. B. Leavitt. He considered this action highly unprofessional. Mr. Rostetter called at the MIRROR office on Saturday and explained that he did not consider the engagement actually made; that Mr. Abram's former leader was desirous to remain and that he did not think that he had been guilty of a breach of confidence.

ENTERTAINED BY COLONEL CODY.

The members of the Charley's Aunt company were entertained by Colonel Cody (Buffalo Bill) at Scout's Rest, his ranch at North Platte, Neb., on Jan. 3. The company on a tally-ho followud the hounds in a rabbit hunt, and wound up by partaking of a genuine ranch dinner. "If the earth is as large as Colonel Cody's heart," writes Richard C. Bennett, one of the guests, "there must be many parts of it yet undiscovered. He entertains with the liberality of a king, and the characteristic homeliness of a typical Westerner."

MR. TREE'S COMPANY.

Beerbohm Tree and his company will sail for New York on Saturday. His support includes Henry Neville, Lionel Brough, Edmund Maurice, C. M. Hallard, Nutcombe Gould, Charles Allan, Holman Clark, Messrs. Ross, Stevens, Willes, Thomson, Thomas, Hanks, Ferris, Montague, Yardley, Hay and Williams, Mrs. Tree, Lily Hanbury, Hilda Hanbury, Una Cockerell, and Frances Ivor. Mr. Tree's opening bill at Abbey's on the 28th inst. will be The Ballad Monger and The Red Lamp.

A PASSION PLAY COMPANY IN TOWN.

Twenty-three members of a French Passion Play company arrived in New York from Havana last Tuesday on the Ward Line steamer *Orizaba*. For about a year the troupe has been giving representations of the Passion as it is played at Oberammergau. The director who managed it through several Spanish cities, embezzled the funds and fled when the company reached Havana. The troupe sailed back to France on the *Gascogne* last Saturday.

CUES.

Jennie Elberts is to retire from the cast of A Green Goods Man on Saturday night.

Sylvester Cornish has been engaged for A Baggage Check.

Ed. Temple was added to the cast of The Passing Show on Jan. 1.

Musical Director Purdy has been engaged to lead the orchestra at the Madison Square Theatre next season.

Annie Ward Tiffany is playing Lady Blarney at the Grand Opera House of Philadelphia this week. Walter Fessler is acting his original character in the cast.

Ada Gray, having recovered from her recent illness, will resume her tour Jan. 11 at Ann Arbor, Mich.

H. C. Miner is laid up with the grip at the San Remo Hotel, this city.

Walter D. Botto has engaged Jack E. McGowan, of the Pittsburg *Post*, as representative of The Two Fairies company.

"The theatrical profession, generally, admit that Harrison Grey Fiske, of THE DRAMATIC MIRROR, is one of the best dramatic editors in the United States. THE MIRROR is certainly the acknowledged newspaper of the drama."—*Spokane Opinion*.

The cast of A Baggage Check is now complete. It includes: Mark Sullivan, James B. Gentry, Edward Magee, Dan Sullivan, Charles Morton, James C. Cherry, E. R. Townsend, Sylvester Cornish, Madge York, Edith Ward, Lizzie Melrose, Nellie Buckley, Nancy Blake, Claire Desherbe and Nellie Parks. Walter Butterfield is treasurer, William Nelson, musical director, and W. F. Crossley, manager, who will go in advance. After playing four one-night stands, the company open at the Grand Opera House, Brooklyn, week of Jan. 21.

Frank E. Morse arrived in New York last week from Chicago, where he says The Great Brooklyn Handicap did a good business New Year's week. The company closed last Saturday to lie off until arrangements have been completed for The Great Brooklyn Handicap to be presented for a run at the Castle Square Theatre, Boston. The Boston production is to include a genuine colored band of buck and wing-dancing pickaninnies, and various other novelties.

H. J. Behrens writes that Our Irish Visitors opened auspiciously at the Theatre Royal, West Hartlepool, England, the week of Dec. 17, and that Thomas E. Murray, Tony Sullivan, and Frank Davis all made hits.

Mrs. Bankson denies that her son, James W. Bankson, was married recently to Nina Carlisle. She writes that he is at present playing with The Private Secretary company.

In Mark Price's suit for $1,000 damages for breach of contract against Marie Burroughs and Louis Massen, Judge Burke, of Boston, on Saturday found a judgment in the sum of $150 in the plaintiff's favor.

Bessie Abbott, of the Sisters Abbott, was called upon at five minutes' notice on Saturday evening to play Little Christopher on account of the sudden indisposition of Helen Bertram. She acquitted herself most successfully in the part.

An invitation was sent to THE MIRROR to attend the marriage of Louise Strong to Billy Kersands at the Phœnix Opera House, Donaldsonville, La., the ceremony of which was announced to take place last Sunday evening during the performance of Richards and Pringle's Minstrels.

Jacob Litt, who now owns the Metropolitan Opera House in Minneapolis, and proposes to play first-class attractions in the Northwestern cities, has arranged with Charles Frohman, Al. Hayman, and Daniel Frohman to play their attractions in St. Paul, Minneapolis, Duluth, and West Superior next season.

Our correspondent at Milwaukee telegraphed yesterday: "The Passing Show opened at Davidson's yesterday to the capacity of the house. The performance gave excellent satisfaction, and the prospect is good for large receipts during the engagement."

Edward J. Abram was obliged to "call down" the treasurer of the theatre in Bridgeport, Conn., where The Passing Show appeared last week. Mr. Abram says that the treasurer annoyed women members of the company with invitations to supper.

J. Duke Murray arrived in town yesterday in the interest of Madame Sans Gêne, which will open at the Broadway next Monday. He reports its business to be phenomenal, and expects the attraction to duplicate, if not to surpass, its success on the road. Mr. Murray is rapidly recovering from the encounter he had with a Buffalo cable car a fortnight ago, and attributes his not being killed outright to the silk hat that he was wearing at the time, which saved his head from being crushed in when he landed on the curbstone.

The Burglar company which closed season at Vicksburg, Miss., last Saturday night is not The Burglar company directed by A. Q. Scammon. That company is all right. The stranded company was managed by C. Win Perkins, who leased the piece from Mr. Scammon for Southern territory. Mr. Scammon's company is booked to play through the entire season, and will continue in Northern Michigan all Summer without an interregnum.

Parsons and Jennings, managers of the Park City Theatre at Bridgeport, Conn., say that their business this season has been thirty per cent. larger than last season.

An interesting event is announced for Feb. 11 in Louisville, when Alexander Salvini will play Hamlet for the first time.

E. E. Reynolds, of the Chicago Opera House, has been spending a few days in Milwaukee visiting his wife, Dottie Reynolds, who is a member of the Kimball Opera company.

A letter from Malta states that Ethel Corlette, whose *nom de théâtre* is Adelina Zelda, has made a great success as prima donna assoluta of the Italian opera troupe now singing in Malta. Miss Corlette is an American girl who has studied earnestly for several years in Italy. The society people of Malta are giving receptions in her honor. Miss Corlette has her eyes on the New York stage and she will probably be heard here next season.

Colonel Henry Mapleson is hard at work establishing an international agency at 11 bis Rue Sainte Anne, Paris. He writes THE MIRROR that he is already doing a good business with the leading musical and dramatic artists, composers, publishers, and musicians. "Speaking four languages and knowing every detail of the business, I am rapidly building up a solid and honest agency. I treat all my clients equally well, and my books are always open to prove that all is fair and square."

The Northwestern Mutual Life Insurance Co. has filed a petition for the sale of the Tabor Opera House, Denver. The Company holds a mortgage for $40,000 on the property.

IN OTHER CITIES.

PROVIDENCE.

The advent of Joseph Haworth has been awaited with a great degree of interest for some time, and his engagement at the Providence Opera House week of Dec. 31-5 was in every respect gratifying. Mr. Haworth was born in this city and has a host of friends who gave him a most cordial greeting. The co. presented Rosedale on the opening night, and the star delighted his auditors by his charming impersonation of Elliot Gray. Estelle Sylvane (now Mrs. Francis J. Oakes) was excellent as Lady Gray and displayed some magnificent costumes and costly jewels. The bill was changed on Tuesday night, when Mr. Haworth presented Hamlet for the first time this season and the first time in this city. The performance was meritorious and the star's rendition of the character was excellent and a pleasing surprise to many. Grace Atwell, Estelle Sylvane, Mark Price and Louis Foy proved successes in their several parts. The house was filled by an appreciative audience that manifested its approval by repeated calls for the star to appear be ore the curtain. The two above plays were given alternately during the week, and the engagement was an artistic and pecuniary success. Olga Nethersole in a repertoire comprising Camille, Frou Frou, Romeo and Juliet, and The Transgressor 7-12.

At Keith's Opera House 31-5 good-sized audiences witnessed Rush City, given by a good co., with Matthews and Bulger in the leading roles. The piece is funny from beginning to end, and the specialties new and clever. Bobby Gaylor in Sport McAllister and Mr. Keith's new series of Living Pictures are underlined for 7-12.

The attraction at Lothrop's Opera House week beginning Dec. 31 was the four-act comedy-drama, Wild Rose, with Pauline Parker in the stellar role. Little's World 7-12.

Lilly Clay's Colossal Gaiety co. began a week's engagement at the Westminster 31 and played to the capacity of the house. The programme was excellent and included several pleasing specialties and a couple of up-to-date musical burlesques. Fay Foster Burlesque co. 7-12.

The Passing Show will be seen at the Providence Opera House early in February.

The Falstaff Quartette on Christmas presented Philip Greeley, the second tenor of the Prince Pro Tem Quartette, with a silver-mounted cane suitably inscribed, as a token of thanks for a number of his own arrangements for quartette singing.

Ben W. Reed, formerly a member of Lothrop's Stock co., was in town 2.

Ludlow Lawrence, advance agent for Pauline Parker's Wild Rose co., left 1 for Brooklyn.

Manager Fred Stinson was in town 1 and witnessed the performance of Hamlet by the Joseph Haworth co.

Alfred Jewell was here 2 in advance of Olga Nethersole.

Proprietor Trowbridge of Lothrop's Opera House was initiated into Providence Lodge of Elks 1.

Edith Mai has been busy the past week directing rehearsals of Little's World, which will be played at Lothrop's Opera House 7-12 by a strong company, with Miss Mai, Emma Dunn and Dan Touriee in the leading roles.

The first performance of Hamlet by Joseph Haworth and co. at the Providence 1 was made a notable occasion. A delegation of fourteen Boston newspaper men came down to witness the production, and were guests of Mr. Haworth and his manager, George H. Brennan. On arrival they were dined at the Athletic Club, and later joined several of our press men and proceeded to the theatre. After the performance the visitors, together with Mr. Haworth and Manager Brennan, were entertained at the rooms of the Providence Press Club.

The Altair Dramatic Club presented Per Telephone and Second Floor Spoopendyke before a fair-sized audience 1.

Manager George H. Batcheller, the veteran old-time circus manager, and proprietor of the Westminster Theatre, this city, and the Front Street Opera House, Worcester, Mass., has leased the Lyceum Theatre, Boston, and took possession 31. Mr. Batcheller will continue to look after his Providence and Worcester theatres, his Boston interests being cared for by his son George, who has been the business manager and treasurer of the Westminster for several years. We regret very much to have Mr. Batcheller leave Providence, and he carries with him the best wishes of a host of friends.

Howard C. Ripley.

DETROIT.

Rose Coghlan ushered in the New Year at the Detroit Opera House, opening her engagement Dec. 31 in Nemesis, the latest addition to her repertoire, and closing Wednesday night in Forget-Me-Not, repeating Nemesis at the Tuesday matinee, and appearing Tuesday evening in Sardou's Diplomacy. A large audience gathered Monday evening to greet Miss Coghlan and her superb co. in the first Detroit presentation of Nemesis. The most that can be said of this play, which was written by Mrs. Romualdo Pacheco, is that it affords a splendid medium for Miss Coghlan to display her magnificent costumes, which are quite bewildering in their variety and beauty. Her ability and judgment in illustrating her plays with appropriate and artistic settings are also seen in the scenic effects of Nemesis. The play itself, however, does not offer to Miss Coghlan that scope for the display of her talents as an actress which she finds in her other plays. The strongest thing in the play is the denouncement scene at the close of the third act, and the prettiest thing in it is the portrayal by Miss Moreland of the character of Alixe Flaubert, which she does in a manner charming for its simplicity and sweetness. Nothing need be said about the excellence of Miss Coghlan's co. as a whole, for everybody knows it is one of the best in the country. It includes among its members John T. Sullivan, Cecil York, Henry Jewett, J. W. Shannon, Mabel Eaton, Mason Mitchell, Beatrice Moreland, and Mlle. Von Trautman.

Miss Coghlan was followed at the Detroit by Primrose and West, who opened 3 for a three nights' engagement. They are out this year with the biggest investment they have ever made, and have in their co. seventy performers, forty white and thirty colored. They offer us all the latest, improved, and up-to-date minstrel attractions, and the engagement promises to be a successful one. A Trip to Chinatown 7-12.

The Two Orphans ran all the week at the Lyceum, and did a fairly good business. It belongs to the order of plays which retain their hold on the public, and Kate Claxton is an artist who will always be a popular favorite. She has associated with her this season Janauschek, whose ability and reputation are as well known and established as her own. She impersonates the character of Countess De Linieres. The support given by the co. surrounding these two stars is admirable, and the masterly presentation of the play is as interesting to the lover of the realistic, sympathetic drama today, as when first presented.

Della Fox and her co. will make it merry at the Lyceum the latter part of next week. She opens Thursday, 10, for three nights and a matinee.

The Power of the Press is doing an immense business at Whitney's Opera House this week, 31-5, and it well deserves the patronage it is receiving, as no better attraction has ever been offered by this house. It is a powerful melodrama, which carries the observer along with growing interest, leaving him no opportunity to experience a dull moment. The play is elaborately and handsomely mounted, and the co., under Mr. Pitou's management, is fully adequate, as is shown by the splendid performances given this week at Whitney's. The principals are John Glendinning, who takes the part of Steve Carson, the convict who is wrongly punished; Harry D. Clifton, who gives a masterly personation of the villain; Florence Roberts, as the faithful wife, was all that could be desired; while Alice Trundall is the delightful soubrette of the co. Lavinia Shannon brought out all the fine touches in the character of the opera singer in an admirable manner. McDoodle and Poodle 7-12.

A Crazy Lot is the title of the current attraction at the Empire Theatre. The name is not in any sense a misnomer, it being simply a jumble of disconnected specialties. James R. Adams, who has figured conspicuously as a clown in the circus ring, takes the principal role. It will be succeeded by The Temptation of Money.

Kimball.

MINNEAPOLIS.

At the Grand Opera House, The Passing Show was given first time here Dec. 31 to the capacity of the house, and made an emphatic hit. This attraction certainly deserves many of the good things that have been said of it. The co. is made up of very clever people. Vernona Jarbeau, Lucy Daly, George Schiller, Gus Pixley, Charles J. Ross, the pickaninnies, and petite Adelaide contributed entertaining specialties. The Crust of Society 7-12.

At the Bijou Opera House the perennial Yon Yonson opened a week's engagement 30 to large-sized audiences matinee and evening. The co. has been materially strengthened since its last appearance here. Gus Heege, in the title role, was the recipient of the usual cordial reception. Sadie Connolly, as Mrs. Laughlin, divided the honors with the star. Daisy Lovering, an erstwhile member of the old Pence stock, appeared to decided advantage as Jennie Morse, and Frankie Jones made an admirable Roly. The Span of Life 6-12.

At the Metropolitan Opera House, Zingair, the new play by F. P. Wallace, of this city, was given its première Dec. 31 before a good-sized audience for the benefit of the charitable institutions of the city. The piece has very little in it worthy of commendation. The cast was made up of local amateurs and two or three professionals from the late People's stock.

Colonel Robert G. Ingersoll will deliver his lecture on The Bible at the Lyceum Theatre 11.

F. R. Leroux, of this city, has completed a new play yclept Father and Son, which will be produced at the Metropolitan Opera House in the near future.

The Christmas Mirror has been pronounced by local readers "the best holiday number on the news-stands."

F. C. Campbell.

JERSEY CITY.

William Barry presented The Rising Generation at the Academy of Music Dec. 31-5 to good business. The piece is full of good things. It is genuine comedy and affords the star and his principals a splendid vehicle. James H. Manning as the tutor, Joe Davis as Buck, and Lizzie Conway as Johanna, are excellent. Lydia Barry is a favorite here, and sings several new songs. The poker game in the first act is a fine piece of business. An excellent quartette and a neat song and dance by a sextette are some of the features. Chauncey Olcott 7-12; Peter Dailey 14-19.

Business at the Bon Ton Theatre is good, and the co. opening 31 was a large one, comprising Nelson, Levanion and Nelson, Little Irene Franklin, John and Edna Vidocq, Hattie and Emma Belle, John G Leonard, Netter and Williams, Harry Edwards and Daisy Kernell, the Musical Ravens, Bert Hale, Tom Davin and Harry Belzac, Harry Emmerson, the three Buffoons, and William Debar.

A large party, composed of attachés of the Academy of Music, went sleighing to Greenwood Lake 30.

Old Hoss Bill Hoey and co. rested 31-Jan. 5, resuming at Washington, D. C., 7. During the rest Mr. Hoey went to Virginia to receive treatment for his throat. George O'Donnell, a member of the co., spent his vacation here.

The Brownies in Fairyland will be presented at the Tabernacle 3.

Business Manager Harry Hyams, of the Academy of Music, buried his mother 2. She was ninety-five years of age.

Emil O. Wolff, musical director of the Billy Barry co., has arranged a new catchy march, "The Elks' Greeting," and is playing it at the Academy of Music during the engagement of this co., 31-5.

Hallen and Hart gave the stage hands of the Academy of Music a supper at the conclusion of their engagement at that house 29.

Manager Tom Dinkins, of the Bon Ton Theatre, is presenting free to every patron attending the matinees at his house a building lot at Riverhead, L. I. One thousand lots will be given away.

Thomas W. Fitzgerald, stage machinist of the Billy Barry co., closed his engagement with that co. 5 to go into business in New York.

The Bon Ton Theatre Association gave a ball 1. It was largely attended.

Joe Davis, of the Barry co., has a number of friends in this city, and they have been steady patrons during the engagement of the co. here.

James Langabee, formerly "props" at the Academy of Music and who is now at Greenwood Lake, was remembered by his old associates during the holidays.

Walter C. Smith.

ATLANTA.

Probably the largest audience of the season was that at Pauline Hall's Christmas matinee of Dorcas. Every one was in the best of humor, and this naturally inspired the star and co. Katie Emmett in Killarney at the Grand 28, 29 and matinee drew audiences of small proportions. The weather, no doubt, kept many away. Little Mabel Taliaferro did well with her song and dance.

Alba Heywood in Edgewood Folks drew fairly well 31, 1 and matinee. A charming one-act rural comedy, Down in Injianny, preceded the play and was well received. Twenty-five per cent. of the receipts at the matinee were donated by Mr. Heywood as a gift to the poor of the city.

The vivacious little soubrette, little Mabel Paige, drew audiences of excellent size at the Edgewood Avenue Theatre 31, 1 and matinee. At each performance Miss Paige introduced new dances, together with the latest songs. Hi Henry's Minstrels came to the Edgewood Avenue Theatre 2, 3, and Hon. W. C. P. Breckinridge 4.

At the Grand, A Trip to Chinatown, Potter-Bellew, The Passing Show, and Richard Mansfield are early attractions.

Herbert Mathews invited the town's little army of newsboys to Mabel Paige's Christmas matinee, and now they are his friends forever. That's the man, the newsboys say, to push along.

A queer-looking individual, very like a plagiarism on Joe Ott's brother, is here, and announces himself "at liberty."

The Cotton States and International Exposition is moving along merrily and the latest, I believe, is the announcement of the Argentine Republic government, which has appropriated $15,000 for a display.

The Chicago *Herald* sent out a special train 29 with a souvenir number of the Cotton States Exposition, and the fastest time ever made between Chicago and Atlanta was that of the *Herald's* special. Time, sixteen hours and thirty-seven minutes. Chicago Day at the Exposition is to be a red-letter event, and Oct. 9 has been set apart for the Windy City.

Herbert Mathews, who is now the manager of the Edgewood Avenue Theatre, is wearing diamonds. When he went to his theatre the other night he found all the attachés awaiting his coming, when they presented him with handsome diamond buttons.

Within a fortnight, Henry Greenwall's New Lyceum Theatre will be erected where the old Edgewood Avenue Theatre stands, and the ever recherché "Hub" will look after Greenwall's interest in the Gate City.

The Midway Plaisance to be has been dubbed "The Terraces."

Alf. Fowler.

DENVER.

Week of Dec. 31-5 was the last at the Lyceum of Messrs. Giffen and Neill's stock co., and it put up a bill that was one of the most attractive yet given, consisting of Sydney Grundy's Snow Ball and Brander Matthews' little farce, Frank Wylde. Mr. Neill's taste in the selection of plays for his players is indisputably in evidence in every production. He had a part in Snow Ball that he made familiar at Elitch's two years ago—that of Featherstone. Miss Crossman had one of those congenial roles she so winningly takes, that of clever Mrs. Featherstone. John Maher handled Uncle John in characteristic style, and the rest were praiseworthy. Frank Wylde was a refreshing curtain-raiser, in which were Charles Kent, George Denham, Kate Blancke, and Fanny Burt. The co. opens at the Broadway week of 7-12, beginning Sunday night in Boucicault's The Jilt. While business has been good at their present quarters, their friends are in hopes it will be better at the uptown theatre, where everything will be in keeping with the merits of the co.

At the Tabor, one of the funniest of new plays, The New Boy, was the attraction, and it proved a deservedly good card. The idea is novel, and the principal character is supplied by a thoroughly good comedian, Bert Coote, who made roaring laughter as the masquerader. The others contributed to the fun in no small degree. Hermann week of 7-12.

Charles Dickson paid his annual visit appearing at the Broadway in A Jolly Good Fellow and Incog., the latter the best piece in his repertoire. He had commendable support, and did a fairly good week's business.

The Curtis Street Theatre not to be outdone in the comedy element pervading the amusement atmosphere, presented A Railroad Ticket. The piece has been seen here before at another and higher-priced house. It serves to introduce a number of clever specialties, and proved a popular bill. The Dazzler week of 7-12.

The best business done at any house during the week was, of course, on New Year's Day, when all piled up big returns as the result of special matinees. It must be confessed that business is nothing to brag of at present.

A series of Living Pictures will be given at the Broadway probably next week, after the performance of The Jilt. It will be the first professional attempt in Denver.

Differences between the Tabor and the Trades Assembly are in a fair way toward settlement. There has been a boycott on the house for some time growing out of the discharge of some stage hands.

W. P. Peabody

LOUISVILLE.

Felix Morris' engagement at the Temple Dec. 31-2 was a notable one in that large audiences were attracted and unqualified praise was accorded the star and his co. by press and public. A Game of Cards, Behind the Scenes, The Old Musician, and The Best Man were the plays presented. The general verdict was that the engagement was too short. Dan'l Sully 3 in his new play, O'Neil, Washington, D. C.

The Black Crook proved a strong card at Macauley's for three nights, opening 31. The New Year's Day houses, afternoon and night, were very large. Barton's Minstrels 4, 5.

Charles W. Bowser and Ada Bothner appeared in A Bunch of Keys at the Grand Opera House 31-5, presenting that popular farce-comedy in a most creditable manner. James Young 7-12.

The Yale Mandolin, Banjo and Glee Club will concertize at the Auditorium 2.

Aladdin, Jr., is booked for an early appearance at the Auditorium.

N. S. Wood in The Orphans of New York drew satisfactory houses at the Avenue 31-5. The play, while not a new one, seems to please. Pawn Ticket 210, 7-12.

The Meteors at the Buckingham is also a timely attraction. Having established a reputation upon former visits, an assured large patronage resulted. The engagement closes 5, when the London Belles' Burlesque co. open for a week.

J. Alex. Lloyd, a veteran actor, died here Dec. 20.

W. E. Franklin, formerly with the Barnum show, purchased during the week an interest in W. L. Main's Circus, which is wintering here. The bill of Russell, Morgan and Co., account of printing done, was settled in full, and the concern goes out next season under most favorable conditions.

Manager James B. Camp, of the Grand and the Auditorium, has been made chairman of the Amusement Committee for the G. A. R. Reunion in this city in 1895.

Felix Morris was under the care of a local physician during his stay here. He was afflicted with a throat affection, but pluckily played the engagement through.

Charles D. Clarke.

BALTIMORE.

The attractions provided for New Year's Day at all the theatres were particularly good, and were much enjoyed by the large audiences that witnessed them.

At Ford's Grand Opera House, Rice's Surprise Party appeared in 1492, a bright and thoroughly up-to-date performance. The original Kilanyi Pictures were beautiful evidences of the poser's skill in reproduction. Sowing the Wind 7-12.

Mme. Sans-Gêne played a return engagement at Albaugh's Lyceum Theatre to large houses. The production grows in popularity, which is in all respects well deserved. Mrs. Langtry 7-12.

The holiday attraction at Harris' Academy of Music was Robert Gaylor in his 1894-95 edition of Sport McAllister. Princess Bonnie 7-12.

Joseph Arthur's realistic comedy-drama, The Still Alarm, did excellent business at the Holliday Street Theatre. The Trolley System 7-12.

Weber and Field's Own co. entertained the patrons of Kernan's Monumental Theatre with a very good olio bill, and South Before the War did well at the Howard Auditorium. Irwin Brothers' Specialty co. 7-12.

Kathryn Kidder, the star of the Mme. Sans-Gêne co., was the recipient of considerable social attention during the week.

Hiram S. Britton, who was for a considerable period connected with Harris, Britton and Dean, and who was the father of Mrs. Ada E. Harris and Richard L. Britton, of that firm, died in Minneapolis, Minn., on Wednesday last. He was buried in this city Dec. 31. Rev. Dr. D. J. Stafford, of Washington, D. C., officiated at the funeral.

Julia Marlowe-Taber presented as a New Year's gift to Miss Lizzie P. Ford, daughter of the late John T. Ford, a beautiful statue of herself as Juliet. It is the work of Miss Bessie Porter, of Chicago, and is thoroughly artistic.

Tunis F. Dean received a great number of gifts from his many friends.

Harold Ruttledge.

ST. PAUL.

At the Metropolitan Opera House, Charley's Aunt was presented for the first time here 31-5 by Charles Frohman's clever co., opening to a full house and an audience that greatly enjoyed the performance. Owen Fawcett as Stephen Spettigue played the part in a manner that evidenced him a true comedian of the old school. Ramond Capp does excellent work as Jack Chesney. Arthur Larkin in the role of Charley's Aunt kept the audience laughing, and made a decided hit in the part. Grace Thorne Coulter as Donna Lucia invested the part with the finished grace of a refined woman. Millie James made a very favorable impression as Ella Delahay. Delia Stacy and Frances Stevens were both brilliant as Kitty Verdum and Amy Spettigue. Sandow Trocadero Vaudevilles 6-9; Carrie Turner in The Crust of Society 10-12; Col. Robert G. Ingersoll 12.

At Litt's Grand Opera House William Calder and his clever co. presented The Span of Life 30-5, opening to a full house each night. Archibald Cowper is capital as Dunstan Leech, the villain. E. B. Tilton won noticeable favor as Richard Blunt, the hero. William Calder was decidedly good as Joshua Garnet. Martha Rudisell made a success as Kate Heathcote. Edith Fassett Tilton as Shrove Tuesday proved herself a very clever soubrette. Kimball Opera co. 6-12.

The Passing Show gave an extra performance at the Metropolitan Sunday evening, 30. The co. did a large week's business, giving eleven performances.

Jacob Litt's Yon Yonson co. did a fine week's business at the Grand. Saturday matinee the house was packed to its capacity.

George H. Colgrave.

KANSAS CITY.

New Year matinees were all well attended.

Stuart Robson presented a varied repertoire at the Coates Dec. 31-5, in which he and May Robson and a good supporting co. appeared to good advantage. Leap Year was not well liked, but She Stoops to Conquer and The Henrietta drew large houses. The Interloper comes at the end of the week. Sol Smith Russell 7-12.

The Land of the Midnight Sun was presented at the Grand 30-5. Edwin Barbour headed the co. Fritz in a Madhouse 6-12.

The Prodigal Father, now in the shape of a farce-comedy, was presented in a lively manner, and drew good houses at the Ninth Street 30-5. William Jerome, the parody singer, and little Elsie Loewer, a child dancer, were entertaining members of the co. The Charity Ball follows.

The Ship of State, a romantic drama, with a naval battle, clever comedy, and an attractive soubrette, Edith Ellis, was the attraction at the Gillis' 30-5, and drew fairly.

The Yale Glee and Banjo Club had a big audience at the Auditorium 31.

Weather clear and cold.

Frank B. Wilcox.

CHARLESTON.

The Washington and Lee University Glee Club Concert, scheduled for Dec. 29, was canceled. The club arrived here so much the worse for colds, influenza, and other effects of the severe weather, that it was decided to abandon the trip and return to Richmond.

The Baldwin-Melville co. opened 31 to a full house. Gorton's Minstrels 7; Trip to Chinatown 8; Richard Mansfield 9; Potter-Bellew 10.

Manager Smith, representing Trip to Chinatown; E. P. Ahearn, of Baldwin-Melville; and R. F. Trevellick, in advance of Gorton's Minstrels, were in the city last week.

The local Elks gave a delightful social session 1 in honor of the New Year.

Ellen Engstrom, who has been ill here for nearly three months, is now convalescing, and expects soon to rejoin Manager Jack's co. in Chicago.

Walter Dauphin, the Southern composer with Corse Payton, has just written a new song, dedicated to Etta Reed, and entitled "Bessie From Over the Brine."

Al. G. Field will be here with his co. 24. The Elks are preparing to give him a warm reception.

R. M. Solomons.

GALVESTON.

James J. Corbett closed a highly profitable engagement at the Tremont Dec. 25. The Christmas night performance was rendered additionally interesting by the interjection of several extra sparring bouts. Robert Downing 26, 27 in A French Marriage and David Garrick (double bill) and The Gladiator, had good business. Mr. Downing is ably assisted by Eugenia Blair and a thoroughly capable co., and the generous patronage received was well merited. Edwin Milton Royle's Friends 28, 29 to fair business. It was one of the treats of the season and readily commanded the most favorable opinion of its auditors. The Fencing Master is booked for the Tremont 31; Gladys Wallis 5, which engagement closes the Tremont and carries our playgoers to the opening of the Grand, 3, with Marie Wainwright in Daughters of Eve, the initial attraction

Consumption.

The incessant wasting of a consumptive can only be overcome by a powerful concentrated nourishment like Scott's Emulsion. If this wasting is checked and the system is supplied with strength to combat the disease there is hope of recovery.

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The members of the Corbett co. had a little Christmas tree of their own under which they entertained each other with the usual interchange of presents, etc.

C. N. Rhode.

SAN FRANCISCO.

San Francisco, Dec. 31.

Aladdin, Jr., is in its last week at the Baldwin, and judging from the crowded auditorium last night indicates another prosperous week. Manager Henderson will visit us again next year at about this time. Next week the Tavary Grand Opera co., with a change of opera every night.

The Passport opened larger to-night than the corresponding night of last week. It's a play that grows upon you, and is clean and wholesome. Sadie Martinot displays her elegant and costly gowns to advantage. This is the last week. Lottie Collins Jan. 7.

The Yellow Curtain was produced last Saturday night for the first time at the Bush. The audience was extremely large and seemed to enjoy this well-constructed play. It is a society comedy-drama, and like all such dramas, somewhat faulty. The fault does not lie in the construction of the play, but in the long, tiresome speeches and slowness in movement. The fourth act especially could be remedied in this respect. The co. does not do justice to the piece. Lillian Beddard makes a great deal out of her character.

The Wolves of New York still continues to draw at Stockwell's.

Lalla Rookh at the Tivoli is playing to full houses, and is running smoothly. A little cutting and pruning since the first night has improved it immensely.

Mr. Potter of Texas drew a large crowd to Morosco's.

The minstrel engagement at the Alcazar is nearing an end, so it is rumored. The break-neck burlesque, A Lad in Trouble, or The Wonderful Scamp, is uproariously funny, and is well characterized by the efficient co.

Lydia Yeamans Titus is packing the Orpheum nightly.

Mrs. L. R. Stockwell (Ethel Brandon) has recovered from her long illness.

Haverly's Minstrels are preparing for an early tour through the interior.

Arapahoe Lodge of the Red Men will benefit at the California, commencing Jan. 2-4. The Passport will be the attraction.

The Theatrical Mechanics' Union of this city had a monstrous benefit at the California yesterday afternoon. The best of the talent now in the city participated, and the entertainment was enjoyed by a large audience.

Frank Murray, business manager of Henderson's Extravaganza company, left to-night for St. Louis.

N. Hashim, the husband of Madame Marie Tavary, arrived from the East last week in advance of the Tavary Grand Opera company.

Carl Smith and Beatrice Lieb will shortly begin a coast tour with a repertoire of strong plays.

J. J. Gottlob, manager of the Imperial Music Hall of Los Angeles and formerly manager of the California of this city, is not interested in the Bush Street Theatre, as has been reported.

H. P. Taylor, Jr.

SAN ANTONIO.

At the Grand Opera House Friends did a fair business Dec. 23, 24, and gave satisfaction. The Black Crook 25, 26 to large business. Gladys Wallis 28, 29 to very fair houses. On 30 a spiritualistic entertainment was given to a good house by the Eva Eddy comb. Marie Wainwright 31-1; The Fencing Master 2, 3; Lady Windermere's Fan 5, 6; The Derby Winner 8, 9.

Jack Harley, ahead of The Fencing Master, was entertained by Manager Walker last week.

George E. Gouge, looking after the interests of Lady Windermere's Fan co., spent Sunday 30 in the city.

The Hon. John J. Stevens entertained Gladys Wallis, Joe Cawthorn, and Maurice Darcey while here.

Messrs. Rigsby and Walker gave a grand dinner Christmas Day to the employés of the theatre, and they all enjoyed a royal spread.

J. P. Curran is still giving a repertoire bill at the People's Theatre at popular prices.

Willard L. Simpson.

INDIANAPOLIS.

Marie Jansen opened Dec. 31 at the Grand to good business in the farce-comedy, Delmonico's at Six, followed by immense business New Year's matinee and evening. The play and star were received with great enthusiasm. Miss Jansen was ably supported by Mr. Bond, Mr. Norris, Miss Ross and others. Felix Morris 3-5; The Ensign 11, 12.

At English's Opera House, The Witch of Endor, for the German Ladies' Aid Society, by home talent, opened to a small audience, with an increased audience New Year's matinee. Hagenbeck's Trained Animals 7-12.

At the Park Theatre, Mr. and Mrs. Oliver Byron in The Ups and Downs of Life, 31-5, turned people away New Year's Day. Hopkins' Trans-Oceanic co. 7-12.

The Galley Slave opened to good business New Year's afternoon and evening. Williams' Vaudeville co. 7-12.

Gustav A. Rucker.

NEW ORLEANS.

Friends, with E. M. Royle and Selena Fetter as the stars, did a large business at the Grand Opera House the week ending 5. Marie Wainwright 6; Richard Mansfield 13; Nat Goodwin 20.

Robert Downing and Eugenie Blair in repertoire were the attraction at the Academy of Music. Mlle. Rhéa 6; The Passing Show 13; Sol Smith Russell 20.

James J. Corbett drew packed houses at the St. Charles Theatre. Katie Emmett in Killarney 6; A Bunch of Keys 13; The Prodigal Father 20.

The French Opera troupe continues to be heard in repertoire at the French Opera House.

Julian Magnus, author of numerous plays and now manager of Marie Wainwright, is in the city.

Clarence Dean, ahead of Katie Emmett, is here.

L. C. Q.

OMAHA.

The engagements of the Princeton Glee Club Dec. 27, and the Yale Club 29 at the Boyd drew good attendance at both performances. The collegians were the recipients of social attentions during their stay here. Sol Smith Russell and Sandow divide the week of 31-5.

At the Empire Theatre Murray and Mack in Finnigan's Ball opened a week's engagement 30 to a good house. The specialties and co. are good.

J. R. Ringwalt.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Vanderbilt Glee Club Dec. 24; well-pleased audience. The Burglar 25, and matinee to good business. Trip to Chinatown 26; big house, well-pleased audience. Pauline Hall 29; matinee to large and enthusiastic houses. Katie Emmett 31; Alabama 1; Hon. W. C. P. Breckinridge 3; Tisso's Pictures 5.

SELMA.—Academy of Music (B. F. Toler, manager): A Cold Day booked for Dec. 26 failed to materialize. Alabama 28; moderate business. Humpty Dumpty 31; Mrs. Potter and Kyrle Bellew in Charlotte Corday 1; Katie Emmett in Killarney 2; Devil's Auction 3; Ellen Beach Yaw 5.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): The Burglar, matinee and evening Dec. 29; small audience. Prof. Everett in Hypnotism 1; light house.==Montgomery Theatre (S. E. Hirscher and Brother, managers): Bates Brothers' Humpty Dumpty to a light house 29. Small audiences greeted Alabama 31. Katie Emmett in Killarney 1; small house. Devil's Auction 4.==Item: Owing to extreme cold weather attendance at theatres was very light last week. Manager McDonald received an invitation to-day to the marriage of Louisa Strong, of Donaldsonville, La., and Billy Kersands at Phoenix Opera House in Donaldsonville, La., Sunday evening, 6. Ceremony to take place on the stage during the performance of Richards and Pringle's Georgia Minstrels.

ANNISTON.—Noble Street (L. M. Burns, manager): The Burglar co. billed to appear here Dec. 24 arrived here at 9 P. M. from Savannah, Ga., and after getting their baggage to the theatre decided not to give a performance as the audience was too small. The Atlanta papers of 23 reported the co. as being stranded in Savannah, consequently would not be able to fill dates. A member of the co. informed your correspondent that the rumor of the co.'s embarrassment got in the papers through a member of the co. that was dissatisfied with the management, and that the fact of their making a 400-mile jump to this place, and being able to go to their next stand would disprove any rumor that they are pecuniarily embarrassed. Hi Henry's Minstrels 1; advance sale fair.

TUSKALOOSA.—Academy of Music (Brady and Miller, managers): The Burglar was presented Dec. 26 to a small audience on account of bad weather. Little Lottie Briscoe as Editha had several curtain calls.

TROY.—Folmar's Opera House (B. M. Owens, manager): Alabama Dec. 29; advance sale good.

NEW DECATUR.—Echol's Opera House (W. W. Wallace, manager): Lillian Lewis in Cleopatra Dec. 24; fair-sized and appreciative audience. Hi Henry's Minstrels 26; fair and pleased audiences. Alabama 27; large and highly appreciative audience.

HUNTSVILLE.—Opera House (W. W. Newman, manager): Hi Henry's Minstrels pleased a moderately large audience Dec. 27; Alabama 2.

ARKANSAS.

PINE BLUFF.—Opera House (E. W. Martin, manager): Felix Morris Dec. 18; good business.

NEWPORT.—Opera House (Bernstein and Biel, managers): Home talent for the firemen's benefit Dec. 28. Ex-Governor Bob Taylor 8.

LITTLE ROCK.—Capital Theatre (Walker and Rigsby, lessees; G. B. Nichols, manager): She Dec. 31; good business. Lillian Lewis in Cleopatra 1; matinee; packed house. Night, S. R. O.

HOT SPRINGS.—Opera House (J. W. Van Vliet, lessee and manager): Lady Windermere's Fan Dec. 25; good business. Lillian Lewis 31; She 1; Black Crook 3.

FT. SMITH.—Grand Opera House (S. C. Hunt, manager): Barlow Brother's Minstrels Dec. 25; good business. Tisso's Living Pictures 27; poor exhibition to business of a like kind. Lillian Lewis in Cleopatra 2; Fast Mail 4.

HELENA.—Grand Opera House (Newman and Ehrman, managers): She Dec. 25; fair house. Living Pictures 31; failed to appear. Alabama 10; Ex-Governor Bob Taylor 15.

COLORADO.

ASPEN.—Wheeler Grand Opera House (J. J. Ryan, manager): Rentfrow's Musical Comedy co. in Below Zero 2; Milton Nobles in From Sire to Son 3. Professor Martine, local dancing master, gives a pupil's exhibition 4, 5.

LEADVILLE.—Weston Opera House (J. H. Cragg, manager): House Dark Dec. 21-29.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Milton and Dollie Nobles Dec. 31.==Coliseum (J. S. Gibson, manager): Gleason drew large audiences week ending 29 with his horse training exhibition.

PUEBLO.—Opera House: Dark week ending 5.

CALIFORNIA.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Salvini in repertoire was greeted with full houses week ending Dec. 29. W. A. Mahara's Colored Minstrels 3.==Orpheum Theatre (Gustave Walter, manager): The new season will be begun Dec. 31 by a full vaudeville co. headed by Alice Raymond and the Big 4.==Burbank Theatre (Fred. A. Cooper, manager): A most elaborate production of The Black Crook was liberally patronized Christmas week. Cinderella 31.==Imperial Theatre (Gottloeb, Lehman and Ellinghouse, managers): Good houses prevailed holiday week.

SAN BERNARDINO.—Opera House (Martha L. Kiplinger, manager): Thomas W. Keene in Othello Dec. 18; large house. Jack and Jill to a fair house 25.

REDLANDS.—Academy of Music (E. A. Pardee, manager): House dark week ending Dec. 22.

OAKLAND.—MacDonough Theatre (C. E. Cook, manager): Thomas Keene and co. in repertoire Dec. 24-26, with Christmas matinee, to good business. House will be dark until 7, 8, when Henderson's Aladdin, Jr., co. appear.==People's Theatre (W. E. Wilkins, manager): Week of 24, Aladdin's Lamp to good business. A Turkish Bath underlined.==Oriental Theatre (Sam G. Mott, manager): Oro and Troxell, Albert Dureau, Wylde and Morrell, Mazella, and others to good business. Newell Brothers in The Operator underlined.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Blind Tom, light business both matinee and night, Dec. 22.==Casino Theatre (J. W. Roscoe, manager): Vaudeville to good business week ending 22.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): James B. Mackie in The Side Show Dec. 29 amused large audiences, matinee and evening. In Old Kentucky, with all its elaborate scenery and realisms, played to big business; four performances 1, 2. Laura Burt plays the heroine in a charming, sympathetic manner. Forest Robinson is the manly hero, and Thomas Burns makes the most of the comedy role. The *tout ensemble* of the company is far above the average and received deserved and hearty applause. The Lost Paradise is underlined 4, 5.==Items: The Hartford *Times* gave its annual spread 29 to the local newsboys, which included a ticket to the matinee performance of The Side Show, which the urchins enjoyed immensely, entirely filling one gallery placed at their disposal.—I am in receipt of a unique New Year's greeting from "ye twain," Otis Skinner and his manager, Joseph Buckley. The design is novel, and the kindly expression fully appreciated.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, lessee and manager): Comstock's Minstrels 1; good performance; fair business. Agnes Herndon 3; Adele Aus Der Ohe 4.==Item: The Lyceum Theatre management has passed into the hands of Ira W. Jackson, of the Mystic Opera House, and the Gaiety Opera House of this city. Manager Jackson takes the house on a lease from Jan. 1, 1895, to June 30, 1897, and will have entire control of the theatre. He will still retain the management of the Gaiety Opera House and cater to burlesque and vaudeville entertainments. The Lyceum will be run as a first-class house and at prices from 25 cents to $1.

MYSTIC.—Opera House (Ira W. Jackson, manager): Comstock's Minstrels Dec. 31 to a full house.==Item: I. W. Jackson has leased Lyceum Theatre, New London, for a term of years.

TORRINGTON.—Opera House (F. R. Matthews, manager): German Dramatic Club in Die Entfuhring (The Elopement) 1; fair house.

STAMFORD.—Grand Opera House (Brown Brothers, managers): Couturier Concert co. Dec. 29 failed to appear. That Circus Girl 1; poor house. Police Patrol 7. The World against Her 12.

WATERBURY.—Jacques Opera House: Alvin Joslin, presented by Charles L. Davis and a good co., attracted a fair sized audience on Dec. 27. Archie Boyd and an excellent supporting co. in The Country Squire gave two performances on 1. The theatre was crowded, many being unable to gain admittance at the evening performance.==Parlor Opera House: good vaudeville co. to big business last week.

BRISTOL.—Opera House (C. F. Michael, manager): Charles L. Davis in Alvin Joslin pleased a small house Dec. 28.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Archie Boyd in The Country Squire New Year's eve did well.==Grand Opera House (G. B. Bunnell, manager): J. J. Dowling and Myra Davis in The Life Guard 27-29 did fairly well. Charles L. Davis in Alvin Joslin 31-2; large business.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): James B. Mackie in The Side Show, Dec. 28; good house.

BRIDGEPORT.—The Auditorium (Belknap and Rowland, managers): Dan McCarthy's revival of The Cruiskeen Lawn Dec. 27-29 was cleverly acted and well received. Lost Paradise co. 31-2 was finely presented by William Morris and a capable support. Charles L. Davis' Alvin Joslin 3. Only a Farmer's Daughter 4-5.==Park City Theatre (Parsons and Jennings, managers): Alexander Comstock's Minstrels 29; clever performance to a full house. Canary and Lederer's co. in The Passing Show was a splendid New Year's day attraction, playing to the capacity of the house. Agnes Herndon's Married, Not Mated fared passably well 2. John Stoddard in a series of lectures five Mondays commencing Jan. 7; Joe Ott in The Star Gazer 10; Sousa's Band 11; Oliver Twist 12.==Item: For the second time our newsdealers have ordered an extra supply of Christmas Mirrors 1. "Good thing; push it along!"

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Holiday attractions all liberally patronized. In Old Kentucky Dec. 31 by a fine co. to big business; booked for return date. Robin Hood co. 1; Knickerbockers at matinee, and Robin Hood in evening also to good houses. Archie Boyd in The Country Squire 4. Oliver Twist 10.==Opera House (J. W. Ringrose, manager): The Charles Arthur co. in repertoire played to good business at popular prices.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): Hands Across the Sea Dec. 28; very fair house. Comstock's Minstrels 2; top heavy house; very satisfactory performance. Charles L. Davis in Alvin Joslin 5; Agnes Herndon, La Belle Marie 7; James Mackie, The Side Show 11.

DELAWARE.

WILMINGTON.—Grand Opera House (W. W. Williamson, manager): Agnes Herndon Dec. 28, 29; fair business. Mlle. Rhea presented for the first time on any stage on 31 The Parisians. The audience was large and kindly disposed, and it can truly be said the production was successful. Dockstader's Minstrels appeared 1; good houses. The Passing Show 2; large house. Superba 4, 5; White Squadron 7; The New Boy 9; My Partner 11.==Item: After putting forth every endeavor to make the Academy of Music a success, Manager Frederick A. Thomas gave up the house last week. He claims to have lost over $3,000 since he took the house last August. The owners are trying to keep it open until another manager can be secured. Mr. Thomas has decided to remain here for a while.

FLORIDA.

TAMPA.—Casino (W. D. Lewis, manager): Noss Jollity co. in The Kodak Dec. 25; full house; general satisfaction. Mendelssohn Quintette Club 28, 29; poor business on account of disagreeable weather.

PENSACOLA.—Opera House (J. M. Coe, manager): A Trip to Chinatown Dec. 24; good play to a medium house. The Fencing Master 25; packed house. The Devil's Auction 2; Katie Emmett 3.

LEESBURG.—Opera House: Noss Jollity co. Dec. 24 in The Kodak; good house. Carrie Lamont in Is Marriage a Failure? 3; Gorton's Minstrels 17.==Item: Queen Esther was presented by local amateurs 14, 15, to two packed houses. Professor Seeger is now engaged in arranging the play for Jacksonville.

KEY WEST.—San Carlos Opera House (Q. Charles Ball, manager): The Mendelssohn Quintette Club Concert co. and Ida Florence, reciter, appeared Christmas eve for three nights and a matinee to fair business. Concert excellent.==Items: Professor Cup's trained horses and dogs, with variety performers, passed through the city last week en route to Havana, where they are playing to good houses at the Payre Theatre. They will perform at the San Carlos Opera House upon their return Feb. 11.—Culhane's Minstrels and Dull's Comedians were booked for the past two weeks at Odd Fellows' Opera House, but failed to appear. Harriet Weems underlined.—The improvements on the San Carlos Opera House are nearing completion.

GEORGIA.

BRUNSWICK.—Ariosa Opera House (T. A. Dunn, manager): Maude Atkinson in repertoire 1-7. Marie Wainwright 21; Robert Downing 24; Carrie Lamont 28, 29.

ROME.—Nevin's Opera House (James B. Nevin, manager): There was no attraction Dec. 23-30. Hi Henry's Minstrels 31; Mrs. Potter and Kyrle Bellew 2.

ALBANY.—Grand Opera House (Abe Harris, manager): Carrie Lamont Dec. 26; small house; weather bad; performance good. Noss Jollity co., return engagement, 4.

COLUMBUS.—Springer's Opera House (C. P. Springer, manager): Pauline Hall co. presented here for the first time the operatic comedy Dorcas Dec. 28 to a highly pleased audience.

SAVANNAH.—Theatre (T. F. Johnson, manager): Grau Opera co. Dec. 31-5; satisfactory performance; business good.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): Carrie Lamont Dec. 24, 25, matinee 25, in Muggs' Landing and Is Marriage a Failure to small and well-pleased audiences. Pauline Hall in Dorcas 27; very large and enthusiastic audience. Baldwin and Rogers' Comedy co., supporting the Rogers Sisters, underlined.

INDIANA.

EVANSVILLE.—Grand (King Cobbs, manager): Land of the Midnight Sun Dec. 25; fair houses. The Brooklyn Handicap 27; poor house. Young Mrs. Winthrop, with an excellent cast, to a fair house 28. The heavy snows of the week materially lessened attendance. Pawn Ticket 210, 1; Marie Jansen in Delmonico's at Six 3.==People's (T. J. Groves, manager): Paul Dresser in A Green Goods Man 30, 31. Mr. Dresser is a former Evansvillian, and good houses greeted him. His play is entirely new and he expects to trim the play a great deal before it suits him in its entirety. Barlow Brothers Minstrels 1; Hoyt's Bunch of Keys 6.

NEW ALBANY.—Opera House (J. D. Cline, manager): The Burton-Coleman co. presented Si Perkins to the largest houses of the season Christmas matinee and night. An American Hero 1; Barlow Brothers' Minstrels 5; Passion Slave 12.==Items: Manager Harpstrite, of the Perkins co., and Manager Cline arranged a novel street parade Christmas morning, which drew crowds along the march quite a number of people going to the house tops to witness it. E. Dane Smith writes me that he he has joined J. B. Mackie in The Side Show and will do the work for that attraction during the present season. Mr. Smith has a large circle of friends here who wish him the success he deserves. Fred. Jay joined the Burton-Coleman co. here 24.

ANDERSON.—Gossip: J. H. Jerhime has closed a contract with Dixon and Falborth, of Indianapolis, for a five years' lease of his Opera House to be opened in August, '95. Mr. Jerhime and Mr. Dixon are making a tour of Ohio inspecting different houses. Work will begin on this theatre in March. Mr. Frank Wild told your correspondent to-day that he would positively build his theatre this Spring. This will give Anderson two first-class theatres, each seating 1,500 people.

ELKHART.—Bucklen Opera House (David Carpenter, manager): Evale and Boyer's co. in Temptation of Money did a fair business Dec. 29. Walker Whiteside, a favorite here, in Hamlet 31; good business. One of the Boys co., matinee and evening, 1; good business.

PERU.—Emerick's Opera House (F. G. Emerick, manager): J. H. Wallick's Bandit King co. Dec. 27; poor business. Boyd's Minstrels 1; matinee and evening performance to fair business.

ELWOOD.—Opera House (W. F. Van Arsdale, manager): J. E. Toole in Killarney and the Rhine Dec. 27; light business. Nellie McHenry, surrounded by a clever co., presented A Night at the Circus 31 to a big house. Peck's Bad Boy 2; Clean Sweep 6.

COLUMBUS.—Crump's Theatre (R. F. Gottschalk, manager): J. E. Toole in Killarney and the Rhine played Christmas day to a fair audience at the matinee and a crowded house at night. The house gave an old time fiddling contest 31 for the benefit of the poor; every seat was sold in advance. The Burglar 1; Side Tracked 9; The Dazzler 14; Limited Mail 24.

KENDALLVILLE.—Spencer Opera House (A. M. Boyer, proprietor): Si Perkins 4; Little Tycoon by home talent 8.

ALEXANDRIA.—Opera House (Clinton and Lipps, managers): Gordon and Wells repertoire co. Dec. 24-29; fair business. Alimony underlined.

CRAWFORDSVILLE.—Music Hall (Townsley and Thomas, managers): Cleveland's Minstrels Dec. 26; light business; good performance. Side Tracked 5; Derby Winner 8.

NEW CASTLE.—Alcazar Theatre (J. F. Thompson, manager): The Burglar Dec. 26; poor house; deserved better. The Galley Slave 28; light business; good performance. Corner Grocery 1; Beck, magician, 3; Murphy and Canfield in Alimony 7.

WASHINGTON.—Opera House (Horrall Brothers, managers): Si Perkins co. appeared Dec. 27. Barlow Brothers' Minstrels 3; Jule Walters in Side Tracked 12.==Item: The local lodge K. of P. are making preparations to give a big amateur minstrel performance in the near future.

ROCHESTER.—Opera House: The Colonel Dec. 25, 26; good houses. Boyd's Minstrels 21.

MUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manger): Toole's Killarney and the Rhine Dec. 29 to fair business.

MARION.—Sweetser's Opera House (W. A. Livermore, manager): John L. Sullivan in A True American drew a crowded house Dec. 25. He was billed to play a matinee but would not do so. J. E. Toole presented Killarney and the Rhine 28 to fair business. Conroy and Fox gave Hot Tamales to a large and appreciative audience 30. Nellie McHenry 1; Gus Williams 3.

FRANKFORT.—Columbia Theatre (G. Y. Fowler, manager): W. S. Cleveland's Minstrels Dec. 27; fair business. John L. Sullivan 29; topheavy house.

LOGANSPORT.—Dolan's Opera House (S. B. Patterson, manager): Galley Slave Dec. 25; good house; good co. John L. Sullivan 27; light house. Cleveland's Minstrels 28 pleased a fair audience. Gus Williams 1; Frohman's New Dominion 3; Murray and Canfield in Alimony 5.

SEYMOUR.—Opera House (F. O. Cox, manager): Sam J. Burton and Lillie Coleman in The New Si Perkins Dec. 28; fair house and performance. Barlow Brothers' Minstrels 3.

FORT WAYNE.—Masonic Temple (Stouder and Smith, managers): The Girl I Left Behind Me had two big houses Dec. 25, splendid performances. Conroy and Fox in Hot Tamales 28; fair business. Camille D'Arville in Madeline; or, The Magic Kiss, 31. Walker Whiteside played Lady of Lyons at matinee and Hamlet evening 1; good houses.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): The Black Patti Dec. 24; small but appeciative audience. Cleveland's Minstrels 25; large business. Clean Sweep 1; New Dominion 4.

LOGANSPORT.—Gossip: Manager Patterson, of Dolan's Opera House here, has secured a three years' lease on Emerick's Opera House, Peru, Ind.

VINCENNES.—Green's Opera House (C. G. McCord, manager): The Great Brooklyn Handicap Dec. 28; light business. Barlow Brothers' Minstrels 31; splendid business.

IOWA.

DUBUQUE.—Grand Opera House (William T. Roehl, manager): Gloriana Dec. 25, matinee and evening; large houses. The Temptation of Money 26; regretful receipts. Daniel Sully in O'Neill, Washington, D. C., 27; fair audience. The play and co. achieved a notable success. A Railroad Ticket 9; Sandow 15; Colonel Ingersoll 16; Corinne 21; Sowing the Wind 25; County Fair 26; Two Sisters 29.==Bijou Theatre (Al. O. Trudell, manager): Variety performances to small houses. Sherman's Wonders 31-5.==Items: Charles L. Young was here 21. He is doing excellent work ahead of Gloriana.—Frederick Carberry, last season with The Old Homestead, is visiting his parents here.—Ada Van Etta joined the Gloriana co. 25. She will succeed May Bretonne.—Professor Oscar Walker Schaffer, formerly musical director for Paige's Players, is at his parents' home here.—Al. O. Trudell, manager of the Pearl Street Theatre, Sioux City, has leased the Gaiety Theatre in this city. It will hereafter be known as the Bijou.—R. L. Campbell, manager of the Gedney Opera House, Independence, was here 25.—Beach and Bowers are rehearsing their co. daily. They will try their new minstrels "on the dog" 1.—Charles Dickson has purchased the comedy, By Wits Outwitted, and will star in it next season.—Frank Dumont is writing an afterpiece for Beach and Bowers' Minstrels.—A. Jay Busby, press agent of the Grand Opera House, spent Sunday, 30, in Davenport.—James F. Fulton, of The Temptation of Money co., shook hands with friends here.—Cud Given, a ceaseless worker, is acting manager for Daniel Sully.—Willis Boyer, author and manager of The Temptation of Money, will produce a new farce-comedy next season.—He will call it Hustling for Money.—Fred. Bowers will do the advance work for Beach and Bowers.—Dr. Flint, the hypnotist, has courteously presented me with an excellent likeness of himself and pretty daughter.—G. H. Hamilton, ahead of Across the Potomac, was here 30.

DES MOINES.—Foster's Opera House (William Foster, manager): Stuart Robson and his excellent co. presented She Stoops to Conquer with much satisfaction to S. R. O. Dec. 27. Across the Potomac 2, 3; Florence Bindley 8; Charles Dickson 11; The New South 12.==Grand Opera House (William Foster, manager): The Ship of State 25, 26; good business. The Huntley Comedy co. opened their engagement to good business 31-5, and gave a performance much better than the average repertoire co. Faust 8; Murray and Mack 14, 15.==Items: Cud Given has signed with Daniel Sully as business manager.—Wilber and Ryan's Monte Carlo Gaiety Girls are here reorganizing and booking time.—Mr. Ashton D. Goodrich, a local musician, will leave 5 to join the Moody Quartette and do piano specialties.—The Huntley Comedy co. and Manager Foster will entertain Des Moines Elks No. 98, 2.—The disbanding of the Carleton Opera co. left Manager Foster without a New Year's attraction at the uptown house.

SIOUX CITY.—Peavey Grand (E. L. Webster, manager): Jane Coombs in Romeo and Juliet Dec. 25; fair business. Charity Ball opened a two nights' engagement 31 to fair business.==Item: Last night between the first and second acts of The Charity Ball Manager Webster was presented with a very beautiful diamond stud, the gift of employés of the house and other friends. The presentation was made from the stage by C. H. Martin.

CEDAR RAPIDS.—Greene's Opera House (F. A. Simmons, manager): The Temptation of Money Dec. 25; good house. Daniel Sully in O'Neill, Washington, D. C., 26; small business. Mr. Sully in response to a curtain call made one of his happy speeches. Princeton Glee Club 28; good house. Across the Potomac 31; fair attendance. J. K. Emmet 3; Aunt Sally 5; Faust 9.

IOWA CITY.—Opera House (Perry Clark, manager): The house has been dark for the past two weeks. John L. Sullivan was booked for 7. Golden Hair by home talent 10, 11.

MARSHALLTOWN.—Odeon Theatre (Ike C. Sheers, manager): Frohman's Charity Ball played a return date Dec. 28 to big business. Across the Potomac 1.

WATERLOO.—Opera House (E. E. Leschinger, manager): Grinello Comedy co. 7-12.

FORT DODGE.—Fessler Opera House (G. F. Rankin, manager): A medicine co. is playing an engagement of three weeks to fair houses.

CHARLES CITY.—Hildreth Opera House (C. H. Shaw, manager): Gloriana Dec. 31; capacity of the house; advance sale, $419. Beach and Bowers' Minstrels 9.

MUSCATINE.—Columbia Opera House (W. G. Munroe, manager): Across the Potomac to a poor house Dec. 30, owing to a very stormy night. Moore and Livingston Comedy co. 31-5.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): Davis' U. T. C. Dec. 24; fair business. Across the Potomac pleased a full house 29.

MASON CITY.—Auditorium (John Borland, manager): Dark.==Parker's Opera House (A. T. Parker, manager): Pirates of Penzance 8, local; Wilson's Theatre co. 7-9.

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BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Lost in New York Dec. 28; good business. Lewis Morrison's Faust in two performances New Year's Day to the capacity of the house.

CRESTON.—Opera House (J. H. Patt, manager): Ship of State Dec. 29; poor business. A German Soldier 7; May Vokes 14-19; Remenyi 23.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Gloriana Dec. 27; fair house. Aunt Sally 4; Beach and Bowers 5.

DECORAH.—Grand Opera House (C. J. Weiser, manager): D. D. C. Reunion Dec. 23; The Girl I Left Behind Me 10; Charley's Aunt 28; lecture by Professor Coffeen Feb. 11.==Items: The annual dinner of the stockholders of the Decorah Club takes place at the Mineshiek House 21.—Manager Weiser and Mr. Bear, of the Grand, leave for St. Paul 3.—Among the attractions that are underlined for the Grand are The New Boy and 8 Bells.—Manager Weiser has booked some good attractions for 1895-96.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and Co., managers): The Wolford-Sheridan co. in repertoire Dec. 17-19 to large and well-pleased audiences. Charley's Aunt 20, first appearance in the city, to one of the largest houses of the season. Everybody well pleased. Bunch of Keys 25, two performances, to packed houses. Faust 29, with D. F. Montague as Mephisto and Rosabel Morrison as Marguerite, drew one of the most fashionable audiences of the season.==Items: R. J. Riley, of A Bunch of Keys co., was taken ill while playing in this city 25, necessitating the calling in of a physician. He recovered sufficiently to take his part in the evening performance.—Ed. Andrews, of the Andrews Opera co., old Peoria favorites in Summer opera, spent Christmas with some friends in this city. He reports business as very good, considering the hard times.—Ed. Goodman, in advance of the Spider and Fly co., was a visitor 29.—Gus Bothner, of A Bunch of Keys co., was royally entertained by his numerous friends in this city 25. Gus is a new member of Colonel Jack Flaherty's Ham Head Lodge.—Ada Bothner, of the co., was compelled to respond to several encores in her specialty, and at her last response was presented with an elegant floral offering, the gift of her many friends here.—The employés of the Grand 25 presented May Robinson, the popular young treasurer of the theatre, with an elegant umbrella. Manager Barhydt was also remembered.

SPRINGFIELD.—Chatterton's Opera House (R. I. Chatterton, manager): John Griffith's Faust co. Dec. 31; large and enthusiastic audience. A Rabbit's Foot, a four-act comedy, written by William E. Shutt, Jr., of this city, was presented 31. Eevery seat in the house was filled, many theatre parties coming from surrounding cities. The scene of action of the piece is at Harvard College, Boston, and Chicago. The comedy has achieved quite a success here and may be produced in Chicago. Uncle Tom's Cabin 1; Young Mrs. Winthrop 2; Black Crook 4; Green Goods Man 5; Girl I Left Behind Me 7; Thomas Q. Seabrooke 8; Derby Winner 9; Claxton and Janauschek 10.==Item: Ross Snow, of the 1492 co., who is at home for the holidays, will join the co. at Cleveland, Ill.

QUINCY.—Empire Theatre (H. Charles, manager); Lost in New York Dec. 25 pleased large houses matinee and evening. Warde and James in Othello 28; excellent performance; large and fashionable audience. Tony Farrell in Garry Owen 1; John Griffith in Faust 3.

AURORA.—Evans' Grand Opera House (D. W Godard, manager): Black Patti pleased good business Dec. 27. The Dazzler, an excellent performance, to fair business 29. Russell Comedy co 1; small house. Read and Waterman 3; Spider and Fly 4; Cleveland's Minstrels 7.

ROCK ISLAND.—Auditorium Opera House (Woodyatt and Simpson, managers): Aunt Sally Dec. 28; fair business. Fitz and Webster in A Breezy Time 31; good-sized audience. Lord Rooney, Lost in New York, Spider and Fly, and Nellie McHenry are the immediate bookings.==Harper's Theatre (J. E. Montrose, manager): By Wits Outwitted Dec. 15; crowded house. Across the Potomac 26; light business; very good performance. My Aunt Sally 29; fair business. Lost in New York 4; John L. Sullivan 5; Duncan Clark's Minstrels 8; Lewis Morrison in Faust 10.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Spooner Comedy co. Dec. 24-29 to good business at cheap prices.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Faust Dec. 27, with F. D. Montague as Mephisto and Rosabel Morrison as Marguerite, was greeted by a full house as usual. Audience well pleased. Davis' U. T. C. 2; Young Mrs. Winthrop 3; Girl I Left Behind Me 5.

LITCHFIELD.—Rhodes' Opera House (Hugh Hall, manager): Jule Walters in Side Tracked Dec. 29; good house. Ed. Davis in U. T. C. 31; fair house.

ALTON.—Temple Theatre (W. M. Sauvage, manager): A Bunch of Keys Dec. 22 to very good business. A Breezy Time 23 to a small house. Jule Walters in Side Tracked was the Christmas attraction, matinee and night, to fair houses. The Derby Winner, with seven race horses, 27 pleased a small audience. Barlow Brothers' Minstrels 28; top-heavy house. The Kid, a brand-new farce-comedy, matinee and night, 30 drew fairly good audiences. Ferris Comedians, with dainty Grace Hayward as the bright and shining light, open the New Year. Joe Murphy 5, and Frohman's co. in The Girl I Left Behind Me 8; The Dazzler 12.

EAST ST. LOUIS.—McCasland Opera House (J. W. Reed, manager): Jule Walters in Side Tracked Dec. 23; large and well-pleased audience. Barlow Brothers' Minstrels 28; Gus Williams in April Fool 30; Bandit King 6; Black Patti 10; Green Goods Man 11.==Music Hall (G. Lehman, manager): McGinley's Specialty Entertainment 19; large audience. Boston Ideals 25; large audience.

PRINCETON.—Apollo Opera House (C. Cushing, manager): Fitz and Webster in A Breezy Time 28; fair house.==Item: Thorn Adkin, manager for Sylvan Leo, mesmerist, came home for the holidays.

CLINTON.—Rennick Opera House (John B. Arthurs, manager): Among the Breakers, by home talent under the auspices of the fire department, Dec. 28, 29 to good business. Jule Walters in Side Tracked 31; good business.==Item: The Eureka Theatre co. did not appear here on their date, and failed to notify Manager Arthurs, who attached their receipts at Kenney, Ill.

CAIRO.—New Cairo Opera House (Sol A. Silver, manager): Cairo Opera co. (Amateur) presented the Pirates of Penzance Dec. 25 to the largest house of the season. The opera was elegantly staged. Pearl Lancaster made a beautiful Mabel and her singing and acting completely captivated the audience. Harry S. Candee as the Pirate and David S. Lausden as General Stanley won the applause of the evening. Especial mention is due Evelyn Bingham, Cyrus N. Buchanan and Hans Johnson for their help in making the opera the complete success it was.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Fitz and Webster in A Breezy Time Dec. 27; fair-sized audience and pleased.

MATTOON.—Dole Opera House (Charles Hague, manager): John Griffith in Faust Dec. 25; good business. The Derby Winner 29; small business; performance unsatisfactory.

STERLING.—Academy of Music (Garland Gaden, manager): The Young American Dec. 25; full house. The Dazzler 27; poor business.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Wolford and Sheridan co. Dec. 24-27; Faust 31; both to good business. A Breezy Time 1; A Green Goods Man 4; Seabrooke Opera co. 7; Spider and Fly 9; Cleveland's Minstrels 11; J. J. Ingall's Lecture 12; Robert Hilliard in the Nominee 15; Pinafore (local) 18, 19; Ten Nights in a Bar-Room 21; Milton Nobles 24; Jane 28; Country Circus 31.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Joseph Murphy in Kerry Gow Dec. 26; S. R. O. house. A Breezy Time 5.

FREEPORT. — Germania Opera House (H. J. Moogk, manager): The event of the season was the appearance of Walker Whiteside and a good co. in Richelieu Dec. 28. Good performance to a large and well-pleased audience. Aunt Sally 2.

ROCKFORD.—Opera House (C. C. Jones, manager): The Dazzler pleased a good house Christmas Eve. The Black Patti Concert co. to a small house 28. Charley's Aunt 15; Wang 17; Roland Reed 28.

CHAMPAIGN.—Walker Opera House (J. W. Mulliken, manager): The Smugglers Dec. 27-29; good audiences. Side Tracked 1; The Kid 5; F. X. Shoumaker, Lecture, "China, the Shadow of the World," 10.

DECATUR.—Grand Opera House (F. W. Haines, manager): Fitz and Webster in A Breezy Time Christmas night to good business. Warde and James in Henry IV. 27; large house. This was a return engagement, and during the afternoon Mr. Warde appeared before the Women's Club and delivered a discourse on Shakespeare. Lewis Morrison co. in Faust 28 to a good house. Young Mrs. Winthrop will be the New Year's attraction, matinee and night. A Green Goods Man 2; The Girl I Left Behind Me 4.

ELGIN.—Dubois Opera House (Fred. W. Jencks, manager): Temptation of Money, a heavy melodrama, played to a very small house Dec. 27. Walker Whiteside, who is a growing favorite here, played Lady of Lyons to a large and fashionable audience 29, and was called before the curtain. Scenery, costumes and co. were good. By Wits Outwitted in new form, which by no means improves it, played to good business matinee and evening 1.

EFFINGHAM.—Austin Opera House (Warren and Austin, managers): The Jack Trust, home talent, played to good business Dec. 27. Young Mrs. Winthrop to a large and fashionable audience 29. Gus Williams in April Fool 31; fair business.

KANSAS.

LEAVENWORTH. — Crawford's Grand Opera House (C. E. Davis, manager): Charles Dickson in A Jolly Good Fellow Dec. 26; large audience; performance excellent.

JUNCTION CITY.—Opera House: Dark week ending Dec. 29.

OTTAWA.—Auditorium (Charles H. Ridgway, manager): University of Kansas Glee and Banjo Club Dec. 26 for the benefit of the Ladies' Episcopal Guild of Grace Episcopal Church to a large and fashionable audience.

PARSONS.—Edwards' Opera House (Charles M. Johnson, manager): Lincoln J. Carter's Fast Mail co. Dec. 27 did a large business. In Old Kentucky 4; Frohman's Jane co. 8.

WELLINGTON.—Wood's Opera House (Asa M. Black, manager): House dark past week.==Item: The Annie Wyandotte Concert co. booked for 29 failed to appear, having closed season early in the month. The Christmas Mirror sold rapidly, and was favorably commented upon here.

FORT SCOTT. — Davidson Theatre (Harry C. Ernich, manager): The Derby Winner drew a very good house Dec. 26. Co. fair. Arthur Dunn made a hit. Uncle Josh Spruceby had a small house 28. Barnyard plays do not take in this section. The Girl I Left Behind Me 18; Our Country Cousin 22; Duncan Clark's Minstrels 26.

LAWRENCE.—Bowersock's Opera House (J. D. Bowersock, proprietor): The Oberlin Glee Club, consisting of about twenty-five men from Oberlin College, gave a fine concert Dec. 26, made up mostly of light college numbers. Counter attraciions caused a lighter business than otherwise. Charles Dickson made his annual visit in A Jolly Good Fellow 27. The star has an excellent supporting co. May Vokes opens for a week's engagement 31; a good week's business is promised.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager; Doc. Newman, local manager): Charles Dickson in A Jolly Good Fellow Dec. 28 to a very large and well-pleased house. Stuart Robson in Leap Year 29; big house, delighted audience. In Old Kentucky 31; Sol. Smith Russell 5; Charity Ball 9; The Dazzler 18; Girl I Left Behind Me 19; Joseph Murphy 20.

GIRARD.—Hertner's Opera House (H. E. Hertner, manager): Jay Hawkeye Quartette. Lawrence University Dec. 29; fair house, performance good.

PITTSBURG.—Opera House (W. W. Bell, manager): Fast Mail was presented Dec. 27 to a large and well-pleased house. Frohman's Jane 14.

ARKANSAS CITY.—Fifth Avenue Opera House (J. Hess, manager): House dark Dec. 31-6.

WINFIELD.—Grand Opera House (T. B. Myers, manager): House dark Dec. 31-5.

WICHITA.—Crawford's Opera House (George E. Bowen, manager): Lincoln J. Carter's Fast Mail Dec. 25 and matinee: good performance to good business. Charles Dickson in Incog. and The Salt Cellar 29; excellent performance to good business.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): The Phelps-Whelan Comedy co. in repertoire at popular prices Dec. 31-5.

HUTCHINSON.—Opera House (Morris R. Lane, manager): House dark week ending 5.

KENTUCKY.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): Alabama Dec. 26; fair business; good performance. Clint G. Ford appeared in An American Hero 28 to a fair but well-pleased audience. He plays a return date soon. Charley's Aunt 17; Mr. and Mrs. Robert Wayne 21-26; In Old Kentucky 30.

BOWLING GREEN.—Potter's Opera House (J. M. Robertson, manager): Pawn Ticket 210 Dec. 27; light business; fair performance.

PARIS.—Grand Opera House (Scott and Mitchell, managers): A Green Goods Man Dec. 28; very small audience. Pawn Ticket No. 210, 4; Marie Jansen 5; Paul Kauvar 9; The Burglar 11; Charley's Aunt 15; Limited Mail 18; Stuart Robson 21.

MAYSVILLE.—Washington Opera House (E. L. Kinneman, manager): The Robinson Comic Opera co. opened a week's engagement Dec. 31 in La Mascotte to a good house.

ASHLAND.—The Ashland (B. F. Ellsberry, manager): A Barrel of Money Dec. 26; light house.

PADUCAH.—Morton Opera House (Fletcher Terrell, manager): Pawn Ticket 210 Dec. 29; fair business.

HENDERSON.—Park Theatre (A. D. Rodgers, manager): Young Mrs. Winthrop Dec. 27; fine performance; fair audience. Pawn Ticket 210, 28; fair performance. Bunch of Keys 7; Black Crook 16.==Gabe's Opera House (Held and Sneider, managers): Dark.

LOUISIANA.

SHREVEPORT. — Grand Opera House (Leon M. Carter, manager): Mrs. James Brown Potter and Kyrle Bellew gave a splendid performance of In Society Dec. 28. The Fencing Master 29 was also very fine. Both played to very good houses. Black Crook 2; Jane 8; Fast Mail 9; Robert Mantell 12; Lady Windermere's Fan 17.

MARYLAND.

CUMBERLAND.—Academy of Music (John Staul, manager): Cradoc, Will G. G. Mack, and Fred Russell, assisted by the best amateur talent in the city, gave a very satisfactory minstrel entertainment to a packed house Dec. 28. Jane drew a large and delighted audience 29.

FREDERICK.—City Opera House (Frank B. Rhodes, manager): Jane Dec. 28; small but enthusiastic audience. Norris Brothers' Equine and Canine School 1 and matinee; fair business. Old Farmer Hopkins 11.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): The Trolley System 3.

MAINE.

PORTLAND. — Lothrop's Portland Theatre (Charles C. Tuckesbury, manager): Second week of the Waite Comedy co. Dec. 31-5 to the capacity of the house. She Couldn't Marry Three, with Lillian Kennedy, 10-12; In Old Kentucky 14, 15; The Tornado 16, 17; Charles L. Davis in Alvin Joslin 19.==Items: Treasurer Thompson, of the Waite Comedy co., was presented with a beautiful traveling grip by the members of the co. New Year's Eve.—Manager Lothrop was in town a few days last week.—John L. Stoddard gave his lecture here 3 on the Passion Play, packing the house to the doors.

HOULTON.—Gossip: Both houses here were dark Dec. 31-5. Little May White, leading lady of Timmon's Fairies' Well co., severed her connection with that co. last Saturday at Fort Fairfield, Me. She has engaged herself with the Wallace-Hopper co., now playing an engagement at St. John, N. B., filling the place made vacant by the retirement of Netta Robinson, who has played leading parts in that co. for several years.

BELFAST.—Opera House (J. M. Cottrell, manager): Charley's Aunt 1; large and well-pleased audience.==Unitarian Church (Auspices of Unity Club): Rev. H. H. Woude, of Toronto, Can., gave a very enjoyable and instructive lecture on Hamlet.

BATH.—Columbia Theatre (F. A. Owen, manager): Daniel A. Daly in After the Ball 4.

AUGUSTA.—Opera House (Frank A. Owen, manager): Dark week ending Dec. 29.

MASSACHUSETTS.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Work and Wages, a commonplace melodrama, did a poor business Dec. 28, 29. The Side Show 8; Charles L. Davis 10.==Music Hall (O. E. Borden, manager): Lillian Blauvelt, Adele Aus Der Ohe, and Royal S. Smith gave a charming concert 2 to good business.==Columbia Theatre (H. C. Davis, manager): The Fay Foster Burlesque co. returned 27-29 to light business. Marie Sanger's Burlesque co. appeared 31-2. Mora 7-12.==Rich's Theatre (John P. Wild, manager): Hilda Thomas, the Walleys, O'Brien Brothers, the Howes, Charles Quigley, Lillian Chester, Addie Smith, and others were in the co. for the week ending 5.==Item: Manager George F. Dunbar, of the Gaiety and Bijou, left for parts unknown the past week, leaving a co. unpaid and numerous creditors in the city who have claims amounting to over $5,000. The place has been running about two months, and the local claims are for alterations in the building.

BROCKTON.—Opera House (G. E. Lothrop, manager): The Howard Burlesque co. to good business Dec. 24-29. George W. Monroe 9; Charles L. Davis 11.==Park Theatre (Charles A. Washburn, manager): Prof. Burke's Dog Circus was the leading feature of the entertainment at this house, and drew a fair sized audience 31.

GLOUCESTER.—City Hall (Popular Amusement Co., managers): Fay Foster Burlesque co. Dec. 26; poor house.==City Hall (Metropolitan Club, managers): The Two Johns 1; good house.==Webster Hall (W. H. Kelleher, manager): The St. Belmos, Whyte and Brackett, Billy Burke, the Prentices, and Joe Fox week of 31-5. The feature is the wonderful aerial act of the St. Belmos.

LAWRENCE.—Opera House (A. L. Grant, manager): J. C. Stewart's Two Johns gave a very pleasing performance to a good-sized audience Dec. 31. Paine and Collins' opera, The Automaton, was given by local talent 1 to a fair house. The Cotton King 7-9; Rush City 11.

MARLBORO. — Theatre (F. W. Riley, manager): Coon Hollow Dec. 29, return date; packed house. The Tornado 2; good business. Will play return date. Joseph Haworth 9, 10; Agnes Herndon 12.

FITCHBURG.—Whitney Opera House (George E. Sanderson, manager): The Two Johns Dec. 29; good business. The Tornado 9.

NEW BEDFORD.—Opera House (W. W. Cross, manager): The Police Patrol Dec. 29, and Work and Wages 31-1; both to light business.==Items: Annie Fording, of Fort Wayne, Ind., recently visiting here, has joined Rhéa's co., now on the Southern circuit.—E. Dane Smith, in advance of James B. Mackie, was in town 1.—Ethel Tyler, formerly leading with the Riley Dramatic co., is leading lady of Music Hall Stock co. at Lowell.

HOLYOKE.—Opera House (W. E. Kendall, manager): The Lost Paradise Dec. 28; The Tornado 31; both to good business. Fantasma, by local talent, 1, 2; full houses.==The Empire (George D. Monk, manager): The De Leon co. 24-29; poor business. Agnes Wallace Villa in The World Against Her 1; George Dixon's Specialty co. 2; both to good houses.==Item: Manager Kendall's condition remains about the same.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Marie Burroughs, supported by an excellent co., presented The Profligate to a large and appreciative audience Dec. 26. John L. Stoddard gave a delightful lecture on Norway before the usual large house 27. The J. C. Stewart Comedy co. in The Two Johns to fair business 29 and matinee. Mr. Stoddard gave the last lecture of the course 31, the subject being "The Passion Play," to an extra large house. Dan Daly in After the Ball 1 amused a good house. Mr. Daly is an old favorite here, and always welcome. The Guv'nor 5.==Music Hall (Thomas and Matson, managers): The stock co. played The Hoop of Gold 24-26, and A Brave Woman 27-29 to light business. The Boy Detective next. The roster of the new stock co. is as follows: Ethel Tyler, Lena W. Cole, Mabel Colby, Gracie Caryll, J. Francis Kirke, Charles E. Bunnell, J. F. Webber, Thadius Gray and H. J. Fowler.==Item: The California Quartette joined the Dan Daly co. in this city. They were well received.

CHELSEA.—Academy of Music (James B Field, manager): An excellent co., headed by Elita Proctor Otis, William Mestayer, Charles Barron, and Frank Keenan presented Oliver Twist to a good house Dec. 31. Performance very fine. Old Kentucky 10; The Tornado 21; Humanity 31.

TAUNTON.—Theatre (H. L. Peck, manager): Work and Wages Dec. 27; small house. Sawtelle Dramatic co. opened 31 for a week to good business. George Monroe in Aunt Bridget 14; Willie Collier 16; Hoss and Hoss 18.

WESTFIELD.—The Opera House (A. H. Furrows, manager): The Rivals Dec. 28, by local talent, under the auspices of the H. W. A. Club, was the social event of the season, and was attended by three hundred invited guests and friends of the club in full dress. Performance creditable. Archie Boyd in A Country Squire 20; fair audience.

SALEM.—Mechanics' Hall (Andrews, Moulton and Johnson, managers): Bubb's Comedy co. closed a very successful week Dec. 29. They also gave a concert on Sunday evening to a well pleased audience.

SOUTH FRAMINGHAM.—Elmwood Opera House (Keffer and Schaeffer, managers): Two Johns Dec. 25; good house. Coon Hollow 28; excellent attraction; business fair. Ullie Akerstrom in The Sultan's Daughter 3; The Guv'nor 4.

PITTSFIELD.—Academy of Music (C. A. Burbank, manager): Two Old Cronies Dec. 28; light business. The Tornado 29; good business. George Dixon, the pugilist, 4.

WALTHAM.—Park Theatre (W. D. Bradstreet, manager): George W. Wilson, supported by a capable co., presented The Guv'nor to fair business Dec. 26; performance excellent. Comedian Dan Daly made his usual "hit" in After the Ball 31, although, as a vehicle for his eccentricities, the comedy is inferior to several in which he has recently appeared. The California Quartette joined here, and was favorably received. The Tornado 3; Ullie Akerstrom 7-9.==Items: The Vaudeville Theatre was dark last week.—Wilson's Vaudeville co. stranded here after two performances at the Vaudeville Theatre 24, 25. Members of the co. left for Boston.—C. Blanche Rice, of George Wilson's co., daughter of a Waltham merchant, was the recipient of a beautiful floral offering from her friends during performance 26.

GREENFIELD.—Opera House (N. J. Lawler, manager): The Two Johns Dec. 27; good business.

SPRINGFIELD.—Court Square Theatre (W. C. Lenoir, manager): Ullie Akerstrom week Dec. 24-29 in repertoire; large business. Fiske Jubilee Singers 1; small house. Wilbur Opera co. 7-12.==Gilmore's Opera House (W. C. Lenoir, manager): George Dixon's Variety co. 1; good performance to a crowded house.==Parlor Theatre (H. B. Tucker, manager): These people were at this theatre 31-5: The Whitings, Mabel Stanley, William De Boe, Frank Kennedy, and the Edisons; good business.

MILFORD.—Music Hall (H. E. Morgan, manager): Coon Hollow played a return engagement Dec. 26 to a large and fashionable audience. Ullie Akerstrom 3-5; large advance sale.

AMESBURY.—Opera House (Hayden Brothers, managers): George W. Wilson in The Guv'nor 3; good audience. James W. Ryder (local) 7; Archie Boyd in The Country Squire 11; Ullie Akerstrom 14, 15.

LYNN.—Theatre (Dodge and Harrison, managers): Marie Burroughs presented The Profligate Dec. 27 to an audience representing the élite of this city, and was well received. The Marion Dramatic Club (local) made its initial bow 28, and met with considerable artistic success. Dan Daly presented After the Ball 29 to fair business. Prince Pro Tem 31; poor business. Oliver Twist, with an almost "all star" cast, Jan. 1; good business. The work of Frank Keenan as Fagin, Charles Barron as Sykes, and Elita Proctor Otis as Nancy, was of such a high order that it was liberally applauded throughout the entire performance. The Cotton King 3-5. In Old Kentucky, Sowing the Wind (return engagement), Rush City, Alvin Joslin, and Humanity are early bookings.==Music Hall (C. E. Cook, manager): Rose Hill Folly co. 31-2; good business. Marie Sanger's Royal Burlesque co. remainder of the week.

WORCESTER.—Theatre (J. F. Rock, manager): The Cotton King finished a week's engagement Dec. 29 to good houses. Duff's Opera co. 31-2 had very good houses, and not very satisfactory performance.==Lothrop's Opera House (Alf T. Wilbur, manager): Moreland 8; Thompson Vaudeville co. 26-29; True Irish Hearts 31-2; good business all the week.==Front Street Opera House (George H. Batcheller, manager): Lilly Clay's Gaiety co. 26-29; the Casino Girls 31-2; fair business.==Mechanic's Hall: Mr. and Mrs. Baldwin, the White Mahatmahs, are drawing largely during their engagement here.

NORTH ADAMS.—Columbia Opera House (Meade and Mageeis, managers): The Tornado Dec. 28; fair house. Wills' Brothers in Two Old Cronies 29; deservedly light house. Coon Hollow 31, another scenic play of much merit, to fair business. Willie Collier in A Back Number 4; big business. Dan McCarthy in The Pride of Mayo 10; Prince Pro Tem 17.==Wilson Opera House (Thomas Hanley, manager): Ladies' Club Vaudeville and Comedy co. played to packed houses 1, 2. Best burlesque ever seen here. George Dixon's Specialty co. 5.==Bijou Theatre (William Henry, manager): Hines and Remington's Specialties, including Kurtz, the famous Mexican juggler, drew largely 31-5. Stewart's All-Star Specialty co. 7-12.==Item: Floy Crowell, of Coon Hollow, is able to appear after a month's serious illness.

MICHIGAN.

PORT HURON.—City Opera House (L. T. Bennett, manager): Lewis Morrison in Faust to a large and well-pleased audience Dec. 28. Charles Frohman's Girl I Left Behind Me to a fair-sized house 29.==Item: Charles A. Loder in On the Go 10; Tony Farrell 16; Fast Mail 18; Roland Reed 21; Humpty Dumpty 26; 1492, 31.

SAGINAW.—Academy of Music (S. G. Clay, manager): Our Flat Dec. 25; large house; performance unsatisfactory. Hot Tamales 26; fair house. The Girl I Left Behind Me 27; large and fashionable audience. Clay Clement in The New Dominion drew two large houses 1. A Crazy Lot 8.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): A full house greeted Wang Dec. 27. The Girl I Left Behind Me was presented by a capable co. to a crowded house Christmas night. Bronson's Minstrels underlined.

FLINT.—Thayer's Opera House (H. A. Thayer, manager): Reeves and Palmer's Cosmopolitan co. Dec. 24, 25 to light business.==Music Hall (Rankin and Hubbard, managers): Conroy and Fox in Hot Tamales 27; fair house; performance excellent. The Girl I Left Behind Me 21; crowded house.

LANSING.—Baird's Opera House (James J. Baird, manager): John Glendenning in The Power of the Press had a fair house Dec. 29.==Star Theatre (Frank B. Mead, manager): Albertas and Cook's Specialty co. 31-2 opened to good business.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): Professor C. Morris' Canine Paradox Dec. 21, 22; fair business. Clay Clement in The New Dominion 24; good house. Charles A. Loder in Oh, What a Night! 26; fair house. Alma Anwerda in The Gutta Percha Girl 1; fair house.

GRAND RAPIDS.—Powers' (W. H. Powers, manager): Clay Clement is a German comedian of promise. His business was not large, but will improve on his next visit, especially if he bring a better supporting co. The New Dominion is a clever comedy and offers splendid opportunities to Mr. Clement. O. P. Sisson 4, 5; Claxton and Janauschek 8, 9.==Grand (O. Stair, manager): The Temptation of Money, with a fair co., did medium business week ending 29.

COLDWATER.—Tibbit's Opera House (J. T. Jackson, manager): Charles A. Loder in Oh, What a Night! Dec. 27; good performance. Inclement weather prevented a large audience. The New Dominion 10; Fast Mail 16.==Item: The Colonel was booked for 2, but through some misunderstanding the paper did not arrive, hence it was canceled.

OWOSSO.—Salisbury's Opera House (Salisbury and Brewer, managers): Bearn's Comedians, due Christmas Day, failed to appear. The Drafted Dutchman, by local talent, opened to fair business Dec. 31-1; very creditable performance. The play was produced for the benefit of Co. G. National Guards of this city.

MUSKEGON.—Opera House (Fred. L. Reynolds, manager): Wang Dec. 26; large house. Walter Hart as Wang was a favorite and received several curtain calls. Chorus very strong. University of Michigan Glee and Banjo Club 2; large house. Temptation of Money, booked for 9 was canceled. Tony Farrell 21; Rice's 1492, 26; Charles Dickson 31.

JACKSON.—Hibbard Opera House (W. W. Todd, manager): The Girl I Left Behind Me, under the auspices of the Jackson Guards, Dec. 26 drew a large and fashionable audience. The Power of the Press 28; large house. The Colonel 1.==Item: Professor J. E. Kennedy, the mesmerist, died in this city 28. The funeral was held 31, and was largely attended.

DOWAGIAC.—Beckwith Memorial Theatre (W. T. Leckie, manager): Wang Dec. 28; S. R. O. Virginia Earl and Mr. Hart shared the honors. Roland Reed in his new play, The Politician, 25.

MINNESOTA.

MANKATO.—Theatre (C. H. Saulpaugh, manager): Gustave Frohman's co. in Charity Ball Dec. 25; fair house. Berenice Wheeler made a sweet, womanly Ann Cruger. The Judge Knox of Morgan Gibney and the Bess Van Buren of Mabel Strickland added to the effectiveness of the presentation. Jane Coombs 1; Yon Yonson 8; Span of Life 14; Faust 31.==Items: The co. now playing Charity Ball will be strengthened by the addition of new members, and Men and Women put on in Kansas City 14. They will play both plays the remainder of the season.—The members of the Charity Ball co. held their Christmas festivities, after the performance Christmas night, in one of the parlors of the Saulpaugh. The parlor was decorated with holly and mistletoe tastefully arranged by Helen Tracy and Dorothy Usner. Mabel Strickland had charge of the punch bowl. Bernice Wheeler was the presiding genius, and made the presentation speeches. As a token of their loving regard, and the esteem in which Manager John Stapleton is held by the members of the co., they presented him with a beautiful watch, the case of which was exquisitely studded with diamonds. A delightful lunch was served, and the time merrily spent.

RED WING.—Theatre (William H. Stoddard, manager): John Dillon in Our Next Congressman to fair business Dec 27. Jane Coombs in Romeo and Juliet 8.

CROOKSTON.—Grand Opera House (T. H. Bjoin, manager): Rickett's Troubadours 2.

FARIBAULT.—Opera House (C. E. White, manager): Charity Ball Dec. 26; fair performance; poor business. Metropolitan Opera co. 1; Carrie Turner in Crust of Society 5; Jane Coombs 7; Romeo and Juliet 11; Ida Van Cortland 12; John Dillon 15; County Fair 23; Charley's Aunt 29.

ST. CLOUD.—City Opera House (E. T. Davidson, manager): Black Crook Dec. 25; good house. Carrie Turner in Crust of Society 5; Nellie McHenry 9; Jane Coombs 12; Frohman's Charley's Aunt 23.

WINONA.—Opera House (O. F. Burlingame, manager): Rickett's Troubadours in Colonel Jack to a light matinee and fair evening house Dec. 25. John Dillon in Our Next Congressman 28; light house. J. K. Emmett 31; Metropolitan Opera co. 2.

ROCHESTER.—Grand Opera House (H. T. Horton, manager): Charity Ball Dec. 28; fair business.

STILLWATER.—Grand Opera House (E. W. Durant, manager): J. C. Emmett in Fitz in a Madhouse to a small audience Dec. 27. Ida Van Cortland's Stock co. in repertoire 31-7.

MISSOURI.

ST. JOSEPH.—Tootle's Theatre (C. U. Philley, manager): The Crescent Minstrels (local) drew two large houses Dec. 23. Sandow 31; In Old Kentucky 1, 2.==The Crawford Theatre (J. Will Halton, manager): Charles Dickson with a good co. was the Christmas attraction to good business. Stuart Robson 28; fine house. Ship of State 29; The Dazzler 1; Sol Smith Russell 4.==Mention: Mr. Halton, the new manager of Crawford's, has his house handsomely festooned with greens and decorated with potted plants during the holiday week.

HANNIBAL.—Park Opera House (Watson and Price, managers): Ed. Davis' U. T. C. Dec. 25; matinee and evening to fair business. Gus Williams in April Fool failed to draw very largely 28.

FULTON.—New Grand Opera House (T. M. Bolton, manager): Edwin Rostell Dec. 31-1 in Richelieu to a select and highly pleased house 31. He will appear as Othello 1.

MEXICO.—Ferris Grand Opera House (H. C. Eagon, manager): Jane Dec. 27; splendid performance to a poor house, owing to inclement weather. Davis' U. T. C. co. 29; S. R. O.==Item: Manager Eagon was in Fulton 31 on theatrical business.

BUTLER.—Opera House (C. P. Catron, manager): Side Tracked to big business Dec. 18; Mrs. Jarley's Wax Works 25; packed house. Fast Mail 28; receipts, $290; Jane 4.

MARSHALL.—Opera House (J. T. Harvey and Co., managers): McIntire and Fitzgerald Comedy co. week ending 5 to fair business. John J. Ingalls lectures 7-9 under the auspices of the Y. M. C. A.

CAPE GIRARDEAU.—Opera House (J. F. Schuchert, manager): Fentano's Merry Makers Dec. 27-29; good business and delighted audiences.

AURORA.—Opera House (W. T. Branham, manager): Band Concert (local) discoursed some very sweet music to a large and enthusiastic audience Dec. 25. The Fast Mail 3.

LOUISIANA.—Parks' Opera House (E. A. Parks, manager): Gustave Frohman's co. presented Jane Dec. 26 to a big house. Tony Farrell in Garry Owen 29; fair audience.

CARTHAGE.—Grand Opera House (Hill Potter, acting manager): House dark till Jan. 12.

MISSISSIPPI.

NATCHEZ.—Temple Opera House (S. W. Langford, manager): Vanderbilt University Glee Club Dec. 29; fair business. The Ensign 31; good business. Georgia Minstrels 1; The Burglar 3.

VICKSBURG.—Opera House (Piazza Co., proprietors): The Fencing Master Dec. 28; Mrs. Potter and Kyrle Bellew 29; both to crowded houses at advanced prices.

JACKSON.—Robinson's Opera House (C. R. Young, manager): Little Lottie Briscoe in Editha's Burglar 2; Ellen Beach Yaw 3.

CANTON.—Opera House (Mont. Priestly, manager): Georgia Minstrels Dec. 25; very bad night, but fair business. Jane (Southern) 29; very large and fashionable audience.

MONTANA.

BUTTE.—Maguire's Opera House (John Maguire, manager): The County Fair to good business Dec. 24-29. Jolly Old Chums 31-2.==Item: Silver Bow Lodge, No. 240, B. P. O. E. gave their annual ladies' social session 29. It was a most brilliant affair. Through the kindness of Arthur G. Thomas, manager for County Fair co. the Standard Quartette, Joseph Cavanaugh, Clarence Wilber, Lewis Miller, and Charles Garnsey rendered several selections during the evening and were heartily encored.

ANACONDA.—Evans' Opera House (John Maguire, manager): House dark Dec. 24-29.

BOZEMAN.—Opera House (W. W. Livingston, manager): County Fair 4; Two Jolly Old Chums 10; Rickett's Troubadours 15; Nellie McHenry 22; Our Flat Feb. 2.

NEBRASKA.

BEATRICE.—Paddock Opera House (Fuller and Lee, proprietors): May Vokes Comedy co. week ending Dec. 30; fair business at popular prices. The Dazzler 17; The Girl I Left Behind Me 24.==Items: Part of the property left by the Suwanee River co. to guarantee hotel bills has been reclaimed by the individual owners.—The Paddock narrowly escaped destruction by fire early on the morning of 25. Fire, originating from an artificial explosive used the night before, enveloped the stage, but was discovered by the watchman and extinguished by himself and a couple of helpers, for whom a benefit performance was given.

LINCOLN.—The Lansing (E. A. Church, manager): James A. Reilly in A German Soldier had a light house Dec. 29. Mr. Reilly suffered from a severe cold, which was apparent in his singing. Sandow's co. 1; two performances.==The Funke (F. C. Zehrwag, manager): Blind Boone 29; light business.

KEARNEY.—Opera House (John J. Osborn, manager): James A. Reilly in A German Soldier appeared before a fair audience Dec. 24; performance not up to his former standard. Milton Nobles 11; The Dazzler 15.

NEVADA.

CARSON CITY.—Opera House (George W. Richard, manager): Charley's Aunt co. to fair business Dec. 26.==Item: There are no attractions booked for January. The legislature meets 20, and there ought to be some co. coming this way.

NEW HAMPSHIRE.

CONCORD.—White's Opera House (B. C. White, manager): Dan Daly in his new comedy After the Ball pleased a good-sized house Dec. 26. Hon. Charles H. Hoyt is one of the members of the State Legislature which convened in this city 2.

PORTSMOUTH.—Music Hall (J. O. Ayres, manager): The Bubb Comedy co. opened a week's engagement to good businee Dec. 31. The Lewis sisters, exceedingly clever child performers, made a decided hit in their specialties.==Item: Maud Isabel Entwistle of this city has signed a four month's contract with R. J. Reilly, to assume the principal female role in A Celebrated Case, opening in North Adams, Mass., about the middle of the present month.

DOVER.—City Opera House (George H. Demeritt, manager): The Dartmouth Banjo and Glee Club pleased a large audience Dec. 28.

NASHUA. — Theatre (A. H. Davis, manager): Marie Burroughs in The Profligate deserved a better house Dec. 28. Frince Pro Tem to the largest receipts of the season. Mr. Barnet, author of the piece, was present, the guest of Colonel W. E. Spalding.

MANCHESTER.—Opera House (E. W. Harrington, manager): Coon Hollow 2; good business.==Gorman's Theatre (Charles J. Gorman, manager): Meeker and Mack's Meteors 31-2 did well and Rose Hill's English Folly co. rounded out the week to good business.==Items: George H. Willey of this city, for the past three years associated with opera cos., starts out on 1 organizing cos. and producing local operas.

NEW JERSEY.

TRENTON.—Taylor Opera House (H. C. Taylor, manager): The White Squadron was presented to a good house Dec. 29. The performance was well received. Otis Skinner and a well-balanced co. presented His Grace de Grammont 31. The Black Crook was the New Year's attraction and proved a strong drawing card. Augustin Daly's co. in the delightful comedy, A Night Off, 2 drew a large and fashionable audience. Louis Aldrich 12; Down in Dixie 14; McFadden's Elopement 15; Shore Acres 16.

HOBOKEN.—Hoboken Theatre (John Clark, manager): The Derby Mascot played to good business Dec. 27-29. Power of Gold 31-5; full houses. The Lost Paradise underlined.==Germania Theatre (P. A. Paulscraft, managar): Week ending 5 the Broadway Swells Burlesque and Vaudeville co. to good business. Jefferson's Athletic and Vaudeville 7-12.==Item: Grace Lyndon will the coming season play the role of Lady Deadlock in The Bleak House under Mr. Sanford's management.

NEWARK.—Miner's Theatre (Colonel W. M. Morton, manager): A Texas Steer week of Dec. 31-5; good houses. The Man Without a Country 7-12.==H. R. Jacobs' Theatre (M. W. Tobin, representative): Duffy's Blunders, with Barney Ferguson in the principal part, kept the house in an uproar 31-5. Several good specialty acts were given. The Power of Gold 7-12.==Waldmann's Opera House (Fred. Waldmann, manager): Gus Hill's Novelty co. presented a good array of talent before good houses. City Sports 7-12.==Items: Messrs. Wills and Halpin, of Hill's Novelties, have been engaged by Davis and Keogh for one of their cos. next season. Mr. Hill remembered each of them with a fine umbrella at Christmas time.—J. S. Rose, business manager of this same co., was installed in New York Lodge, No. 1, B. P. O. E., last week. Nat M. Wills was also recently made a member of the same lodge.

PATERSON.—Opera House (John J. Goetchius, manager): Barry O'Neil in Irish Inspiration Dec. 25-29; large business. S. R. O. sign was displayed. Co. good. Afternoon and evening of 1 The Diamond Breaker to good houses. Black Crook 3; Old Jed Prouty 4, 5.==Bijou Theatre (Benjamin Leavitt, manager): Sherman and Morrisey in A Jay Circus to good houses week ending 29. Week of 31 Rentz-Sant-

[CONTINUED ON PAGE 12.]

THE FOREIGN STAGE.

NOVELTIES IN LONDON.

LONDON, Dec. 20, 1894.

At the Surrey Theatre on the 17th ulto., a new play by Benjamin Landeck and Arthur Shirley, entitled A Daughter's Honor, was produced with some success.

A DAUGHTER'S HONOR.

The piece is thoroughly conventional, but contains some of the elements that go to make a popular success. The hero of the piece is Allen Dane, also known as Allen Glenly, a young boatman. He is the adopted son of Phil Glenly, an innkeeper. Sir James Parker, a wealthy baronet, has made the discovery that Allen is the long-missing heir to his property, and in order to privately learn what kind of young man he is, Sir James and his pretty niece Jess disguise themselves as strolling musicians, and pay a visit to the inn. When Allen and Jess meet, it is a case of love at first sight, and believing his sweetheart to be a poor girl, the young boatman loses no time in asking her to become his wife, and she consents. Her uncle, on hearing how matters stand between the lovers, throws off his disguise, and claims Allen as his grandson. The innkeeper, thereupon, solemnly declares that his son Ralph is no other than the missing heir, and that Allen is his own son. However, in spite of her uncle's withdrawal of his consent to their marriage, Jess remains true to her lover, and in a very short time they are wedded. The Glenlys, not satisfied with the mischief they have already wrought, then plot to destroy the happiness of Allen and his wife. The rascally Ralph has betrayed the trust reposed in him by Madeline Winter, the daughter of an old schoolmaster, and the girl is in hiding. She is compelled by threats to write a letter, alleging that Allen is the author of her ruin, and in order to obtain confirmatory evidence of his guilt, Margaret Glenly, the crippled daughter of the innkeeper, is induced to swear that a note couched in loving terms was entrusted to her by Allen to deliver to Madeline. Of course the missive was intended for Jess, but Margaret is deeply in love with Allen herself, and acts thus basely out of feelings of revenge. The vile plot is successful. When shown the letter in her husband's handwriting, Jess cannot but think him guilty of the charge brought against him, and, in the company of her uncle, leaves her home. Allen having wrung from his foster sister a confession of the part she has played in the cruel scheme, starts in search of his wife. In the meantime Jacob Winter has become crazed with grief at the fate which has befallen his daughter, and the Glenlys, anxious to prevent the reunion of Allen and Jess, use him as their tool. They so work on the feelings of the half-mad old man as to induce him to murder the wife of the man who he believes has ruined his lost daughter. He tracks Jess to an old watermill, and encountering a female wrapped in a long cloak, pushes her into a lake, but she is rescued by Allen, who arrives in a boat just in the nick of time. To his horror the old schoolmaster discovers that it is his own daughter he has attempted to murder. Madeline, after revealing the ungovernable fit of passion, stabs Ralph Glenly to the heart. No obstacle now remains to prevent the reunion of husband and wife, Allen being acknowledged as the true heir to Sir James Parker.

W. B. S.

THE DRAMA IN PARIS.

PARIS, Dec. 20, 1894.

In default of novelties one has to fall back on what are often more satisfactory—foreign plays and revivals of old and forgotten French works. The event of the week has been the signal success scored by the Œuvre Dramatic Society with Père, a translation by M. Georges Loiseau of a "three-act tragedy" by the Norwegian dramatist, Auguste Strindberg.

Père is a striking work, and however one may disagree with the theories embodied in the play, it is impossible to deny that it is an exceedingly clever, powerful and dramatic production. The tragedy it tells stirs the emotions at times almost as forcibly as King Lear, with which it has one point at all events in common—in both insanity plays a part.

The starting point in all Strindberg's dramas is the curious and—morally—deplorable idea that between man and womankind there exists a long-standing, an eternal feud. Each eternally struggles for mastery over the other, each with his and her particular weapons. The result of the struggle, according to Strindberg who is a pronounced, a vehement misogynist, is the inevitable defeat of the man The male is strong, simple-minded and straightforward, the female physically weak, but wily and cunning and her superior arts win the day. Once these queer premises are granted, Strindberg's plays, Mademoiselle Julie, The Creditors for instance, and Père in particular are quite logical and understandable.

AN EXTRAORDINARY PLOT.

The Captain—we know him by no other name—is a soldier and a *savant* and married to Laure, a masterful, domineering, cunning, diabolical woman such as Norwegian dramatists apparently love to portray. So long as her husband busies himself with science, she lets him be—just worrying him sufficiently to prevent his realizing a great discovery on the eve of which he has stood for years. But when he tries to put his foot down and prevent his daughter Bertha from being sent to a school kept by a set of bigoted old maids, the devil that lies slumbering in the woman awakes and works his own sweet will.

When the Captain claims the right to bring up his own daughter as he wishes, Laure exclaims: "How do you know she *is* your own daughter? No man is ever sure he is the father of his wife's child!" Following up her first venomous thrust she goads him on to fury and violence and he ends the scene by flinging a lighted lamp at her head.

Her next move is to bring a too willing doctor and a pharisaical clergyman into the house and persuade them into believing that her husband is mad. If his insanity is proved, her lasting triumph and mastery are ensured.

Things go even better for her than she had hoped. Distracted and tortured by his wife, the unlucky man goes mad in earnest, and he is taken off to an asylum. The woman—Strindberg's idea of what woman is naturally and I suppose in a more or less marked degree—has conquered.

The drama is wonderfully well acted. M. Philippe Garnier—almost an unknown actor—plays the part of the Captain with true genius. He depicts incipient insanity with extraordinary power and realism. The most terrible scene, perhaps, is that in which the madman's old nurse soothes him into quiet with stories of his childhood, then suddenly, while he is musing over childish recollections, claps the straitjacket on to him, and the maniac starts up raving and raging to find he has been caught and is powerless.

Mademoselle Lucienne Dorsy is careful not to make a mere melodramatic virago of Laure, but is captivating, insinuating, graceful on the outside, serpentlike and devilish beneath it all, just as Strindberg meant his heroine—if such a word can be applied to such a woman—to be.

AN OLD OPERA IS REVISED.

The manager of the Opéra Comique, whose audiences have been long clamoring for something new, has in order to pacify them revised an old work, Paul et Virginie, by the late Victor Massé. The opera, for it can hardly be styled an opera comique, does not, it is true, date back farther than 1876, when it was first produced at the since defunct Théâtre Lyrique, got up by M. Vizentini at the Gaité but in style it is really more than twenty years old.

To begin with, the story is romantic in the extreme. Indeed the unbiassed reader can hardly fail to confess that Bernardin de Saint-Pierre's famous tale from which the book of the opera is of course taken, is namby-pambyism itself.

Victor Massé's music, unfortunately, is well nigh as mawkish as the tale of the two sickly lovers' woes. Every now and then he makes an attempt at dramatic composition, but soon relapses into feebleness again.

Not but what there are pretty bits in the score. A dozen at least of these tuneful and harmless ditties were for a season the rage of the town, when the famous tenor, Capoul, and the soprano, Cecile Ritter, created the two lovers' parts in Paul et Virginie.

A NEW DEBUTANTE.

As in 1876 the interest centered the other night also in the performance, more than in the work itself. Miss Savile, an Australian singer, who has been favorably received at St. Petersburg and London, made her debut in Paris in the part of Virginia, which she sang and looked extremely well. Mlle. Dalma's dramatic power came out with full effect in the only dramatic character of the opera, that of an ill-used slave.

CARELESS WORK AT THE FRANÇAIS.

The Français has revived Alexandre Dumas père's drama, Henri III. et la Cour, in which M. Raphael Duflos, a former and exceedingly talented member of the Gymnase troupe, made his debut at the Maison de Molière in the part of the King, which he played admirably. The particular feature about the performance was the amateurishness or rather the carelessness of the other performers. Apparently with a view not to spoil the debutant's chance, they did not attempt to act in the least, and half of them had not taken the trouble to learn their parts. The prompter's share of the evening's work was no mean one. I wonder what kind of an idea visitors to the French capital will get of the French National Theatre if they go to the Français on a night when Henri III. et la Cour is being played.

A BERNHARDT GALA MATINEE.

Madame Sarah Bernhardt gave on Thursday a special matinee in commemoration of the birth of Racine, Phèdre being on the programme. The part of the unlucky queen who burns with an unfortunate passion for her stepson is one Madame Bernhardt plays with most effect. Her rendering of Phèdre is deeply tragic, and she was once more deservingly successful.

A NEW PIERROT.

I was present last evening at an interesting performance by the young poet, William Theodore Peters, of a dramatic trifle by Ernest Dawson, called The Pierrot of the Minute. Pierrot, who is ignorant of love, is taught what love meant by a "Moon Maiden" who stays with him one night, then at daybreak flies away having imprinted a kiss on his lips which he, forever afterwards now a "moon lover," will never forget. The "dramatic phantasy" is very gracefully written and played with an equal grace, Ethelyn Friend being a charming "moon maiden." It has already had some success in London drawing rooms and Mr. Peters will no doubt be equally fortunate amongst his compatriots of the American colony in Paris.

L. JERROLD.

A NEW PLAY BY WILBRANDT.

BERLIN, Dec. 20.

A new play by Adolf Wilbrandt, entitled Der Konigsbote, was produced at the Schauspielhaus recently. It is a purely historical piece, and is clothed in the poetic language that is the chief beauty of this author's works.

THE STORY OF THE PLAY.

The scene is laid in Raumsdal in Norway, in the year 1014 A. D., the reign of the Christian King Olaf II. Raumsdal is the home of the mighty chieftain Ingimund, whose sway is feared throughout the land, and who distains the Christian faith, which, beginning with the king, is gradually gaining a footing in the country. Olaf, desirous of converting all to his religion, and uniting the numerous chieftains under his own peaceful banner, sends Otfried on a special mission to Ingimund. The King's messenger arrives while the old chief and his family and friends are assembled at table, jovially drinking and conversing. All are struck by his noble bearing, but Ingimund is inclined to despise him on account of his youth. Otfried, however, proves himself equal to every occasion, gracefully defeating the elder and clumsier Ingimund several times in skillful argument, so that the chieftain comes at length to the conclusion that his young guest is worthy of respect. Helga, Ingimund's fair daughter, has secretly plighted her troth with Wolfhard, her father's enemy, and her distress is great when her cousin, Ottar, comes at the head of his troops flushed with triumph at having routed Wolfhard, and having plundered his camp. To add to her trouble, Helga learns that her father had promised her hand to Ottar if he should be successful, and although—Wolfhard having escaped—the conditions were not quite fulfilled, in response to his nephew's pleading Ingimund declares Hegla shall be his wife within a month. Hegla, in despair, seeks an interview in the garden on the following morning with the king's ambassador, who, fascinated by her great innocence and beauty, conceives a great love for her. Wolfhard, however, chances to be Otfried's friend. In the course of this interview Wolfhard himself appears, having come to beg Helga to fly with him, which, notwithstanding her affection, she hesitates to do. Danger threatening Wolfhard, if he be discovered, Otfried conceals both in Helga's summer house, himself keeping watch, thus doing violence to his own passion. He contrives to keep Ingimund, who comes to seek his daughter, fascinated by his conversation, and all would have been for the lovers had not Sigrid, Helga's maid, betrayed them, and now sends Ingimund to the summer house while Otfried hastens to warn the lovers of their approaching danger. On Ingimund's demanding admission, Otfried comes out, and to save his friend and the woman he loves declares he had entered, unknown to Helga, with evil intentions. His ruse succeeds, Wolfhard escapes, and Otfried is overwhelmed with disgrace. He is put in the pillory, and exposed to the jeers of the mob and the contemptuous rremarks of Ingimund and his friends, bearing all in the Christian fortitude which impresses the heathen crowd in spite of themselves. Suddenly Wolfhard returns. He has heard of the indignity put upon his friend and comes to clear the latter's good name. Ingimund is so touched at Otfried's nobility of conduct that he presents him with his own sword, declaring that if any one could convert him to Christianity, it would be Otfried. In the end Wolfhard is pardoned and Helga receives her lover.

DUSE AT THE LESSING THEATRE.

Madame Duse has been playing her three performances here at the Lessing Theatre to crowded houses. She appeared yesterday in Cavalleria Rusticana and Goldoni's comedy La Locandiera. Sudermann's Heimath, in which Madame Duse plays Magda, terminates her brief engagement. Dr. Blumenthal has secured the German rights of Sardou's Gismonda, which will be produced in the Lessing on Saturday next.

FRITZ.

NOTES FROM ABROAD.

According to the latest mail from London D'Oyley Carte is lying seriously ill at his house in Adelphi Terrace. He is suffering from a combination of two complaints, one of which is heart disease. Mr. Carte's prostration is said to be the result of over-work and over-worry, arising from the number and complexity of his enterprises and speculations.

It is said that next year Forbes Robertson will go into management on his own account with Kate Rorke, who has been so long associated with him at the Garrick Theatre, London.

At a recent dinner given by the London Playgoers Club the members were forbidden to invite anybody but women.

"Trilby" is going to be performed in Paris. Not, however, Du Maurier's novel, but an original creation by two French playwrights, MM. Lomon and Ghensi. The piece has been read to the reading committee of the Comédie Française and will be put in rehearsal shortly.

A. C. Calmour's one-act comedy, The Gay Lothario, is now added to French's dramatic list.

Mlle. Gabrielle Tholer, formerly of the Comédie-Française, has just died in Paris of heart disease.

M. Got, who was to have retired from the Comédie-Française at the end of last year, has been permitted to remain by a unanimous vote.

Yvette Guilbert, who may come to America this Spring, has translated several of her songs into English.

Dr. Ganz, the German tenor, died at Frankfort recently from a stroke of apoplexy.

The Berlin production of Ivanhoe has been postponed owing to Sir Arthur Sullivan not being able to reach the city in time for rehearsal.

VAUDEVILLE MANAGERS' ASSOCIATION.

Respecting the objects of the newly formed Association of Vaudeville Managers of America, J. M. McDonough, the general manager, said yesterday to a MIRROR man:

"The Association includes the higher class of vaudeville houses from New York to San Francisco. When completed, we shall have a circuit of the best vaudeville theatres in America, which will give companies going over it a season of forty weeks. We intend to elevate the vaudeville stage to the same plane as that now held by the legitimate.

"The first result of giving shows a season of forty weeks will be the strengthening of all combinations, which will benefit the performer, the traveling manager, the local managers and the public. The office in New York will be an information bureau for members of the Association. It will also organize vaudeville companies. We shall ascertain the quality and value of every "act" in America or Europe, and we shall know the standing and drawing powers of every combination in America. This will be the death-knell to irresponsible managers and result in great benefit to trustworthy vaudeville combination managers as well as to the public. The foremost vaudeville talent in the world will be sent to different parts of America, and as we derive no financial benefit, members of the Association will know that the salary and ability of the performer will not be misstated. This department will be carried on in an absolutely reliable and perfect system. Managers of vaudeville combinations can obtain at this office the open time of the vaudeville theatres throughout the country.

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"As an evidence of the representative character of the organization I would say that among the charter members are: Henry C. Miner, Fifth Avenue, People's, Eighth Avenue and Bowery Theatres, New York; James Donaldson, London and Olympic Theatres, New York; Tony Pastor's Theatre, New York; William J. Gilmore, Gilmore's Auditorium, Philadelphia; M. S. Robinson, Court Street Theatre, Buffalo, and Academy of Music, Toronto, Ont.; James J. Butler, Standard Theatre St. Louis; James Fennessy, People's Theatre and Heuck's Opera House, Cincinnati, and Empire Theatre, Indianapolis; Harry Williams, Academy of Music, Pittsburg; J. H. Whallen, Grand Opera House, Louisville; M. C. Anderson, Fountain Square Theatre, Cincinnati, Fred. Waldmann, Waldmann's Opera House, Newark; Thomas L. Grenier, Grenier's Lyceum Theatre Chicago; James L. Kernan, Monumental Theatre and Howard Auditorium, Baltimore, and Kernan's Lyceum Theatre, Washington, D. C.

HARMANUS BLEECKER HALL, ALBANY.

Without doubt many of the largest audiences ever gathered in a city of 100,000 population have assembled at Harmanus Bleecker Hall, Albany's magnificent theatre. Bernhardt drew $6,750 in a night in the past and Patti $6,100; Calvé in Carmen, $5,200 and this year's large business is shown by the advertisement in this week's issue. Manager C. H. Smith pays the largest rent in the State outside of New York city and the large receipts warrant him in doing so. By his energy and judgment Albany is in the best condition theatrically that the city has been in during the past ten years. The prices range at this theatre from $1.50 to 50 cents and $1 to 25 cents, as the attractions merit.

MUSICAL NOTES.

The Cincinnati Musicians' Protective association has resolved to boycott merchants in that city who favor the crusade of the Municipal Reform League against Sunday amusements.

The Harlem Philharmonic Society gave its first concert of the fourth season in the new Harlem Music Hall, in the building of the Harlem Opera House, on Dec. 20.

Frieda Simonson, a child pianist, arrived in New York from abroad last Thursday. She is a pupil of Rubenstein, and will appear in concerts with the Damrosch Orchestra and tour with Juanito Maula, a young Spanish violinist.

Madame Romeldi, a distinguished vocalist, is at present in New York and will be probably heard in concerts during the season. This lady, who is an American by birth, has sung in opera in Italy, France and Spain, and possesses a soprano voice of considerable range and clear, ringing timbre. Gounod had a high opinion of Madame Romeldi's voice, so has Verdi, and in his tour through Spain Vieuxtemps the great violinist selected Madame Romeldi as his solo vocalist. In addition to her distinct musical gifts the prima donna is a linguist and can speak (and of course sing in) five languages—English, French, Italian, Spanish and German.

The Gerard-Thies "Evenings of Song" are an interesting annual feature. The first of these evenings this season is set for this (Tuesday) evening at Chickering Hall. Louise Gerard and Albert G. Thies will be heard in a number of selections, assisted by the New York Trio Club, comprising Paolo Gallico, pianist, Jan Koert, violinist, and Hans Kronold, 'cellist.

THEATRICAL MECHANICS.

The members of Buffalo Lodge, No. 18, enjoyed their annual ball on New Year's night.

Barney Gallagher spent the holidays with his parents in Buffalo.

Robert Newman, of Toronto Lodge, superintended the stage setting of Madame Sans Gêne in Buffalo.

Buffalo Lodge has moved into its new rooms in Council Hall, corner of Huron and Ellicott Streets.

Lodge No. 32, of Indianapolis, Ind., gave a midnight luncheon on the night of Dec. 26 to the theatrical companies in that city. The table was spread under the stage of the Park Theatre, and music was furnished by the Park orchestra. Many members of the Warde and James and the Flag of Truce companies participated.

The Detroit lodge enjoyed a complimentary dinner recently at the Hotel Goodman.

The lodge at Akron, O., recently enjoyed a masquerade.

The Detroit Lodge has elected: President, W. Beverly; vice-president, A. Palmer; corresponding and financial secretary, W. Trebein; recording secretary, H. L. Messmore; treasurer, J. Mayers; trustees, F. Bryden, G. Jamison, A. McDonald; executive committee, W. Beverly, A. Palmer, W. Trebein, W. Ege, J. Smith; delegates to trades council, C. L. Robsin, J. Smith, W. Ege; sergeant-at-arms, G. Spengler; walking delegate, W. Ege.

THE MINSTRELS.

W. S. Cleveland, the minstrel manager, was thrown into jail at Delphos, O., on the night of Dec. 20, because it is said, his doorkeeper would not recognize the town marshal, who asked for admission. He was charged with playing without a village license. He was fined $10 and costs the next morning, bail having been refused. Mr. Cleveland has commenced an action against the town of Delphos for $50,000 damages, and has also sued the arresting officers. His contract required the theatre to furnish the license.

The tour of the George Thatcher and Carroll Johnson Minstrel organization will open on Jan. 24 under the management of W. H. A. Cronkhite. The organization is booked to appear in the principal cities, and arrangements have been made for an extensive tour of the Pacific coast.

George App, with the Princess Bonnie company, is the author of a waltz song, "Mother's Birthday," now being sung effectively by Harry H. Dowley, with Carncross' Minstrels, Philadelphia.

THE ELKS.

The Omaha Elks enjoyed a social session on the evening of Dec. 17, at which Daniel Sully presided.

The Toledo Lodge will hold a social session on Jan. 25 and 26, when they will present The Deestrick Skule, under the direction of N. Bert St. John.

New York Lodge B. P. O. Elks will take their benefit at the Herald Square Theatre on Sunday, Jan. 20.

H. H. Cross has painted a striking picture of an elk for the Anaconda, Mont., lodge.

Des Moines Lodge on Dec. 31 elected thirty candidates, received fifteen applications, and initiated eleven as members. After the meeting a social session was enjoyed, the Huntley Comedy company assisting in the festivities.

THE AMATEURS.

The Strollers produced at the Berkeley Lyceum last Monday night A Belle's Stratagem and The Rose of Auvergne in aid of the Orthopædic ward of the Post-Graduate Hospital, and repeated the performance throughout the week to good audiences. Robert C. Sands, Edward F. Coward and Herbert T. B. Jacquelin had charge of the affair, and Mrs. Eugene Lamb Richards played the leading part in the first-mentioned play, and Jennie Held that in the other.

Dr. Jekyll and Mr. Hyde was produced at Long Branch on New Year's evening by amateurs, with Charles Leonard Fletcher in the title role.

Amateurs produced Patience in Memphis, Tenn., on Dec. 27, with success. Mattie Hawkins was the Patience, and C. S. Eckstone the Bunthorne.

The Circulo Colon Cervantes performed in two plays at the Berkeley Lyceum on Dec. 29. One was entitled Otro Gallo le Cantara, by Enrique Zumel, and the other was Casarse Sin Conocerse, by Arturo Cuyos, who played the leading part.

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - JANUARY 12, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—WILSON BARRETT, 8 P. M.
BROADWAY THEATRE.—PRINCE ANANIAS, 8 P. M.
DALY'S.—TAMING OF THE SHREW 8:15 P. M.
EMPIRE.—THE MASQUERADERS, 8:15 P. M.
FIFTH AVENUE.—FANNY DAVENPORT, 8 P. M.
FOURTEENTH STREET.—THE BROWNIES, 8 P. M.
GRAND OPERA HOUSE.—BLUE JEANS, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
HARRIGAN'S.—NOTORIETY, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8:15 P. M.
NIBLO'S.—PRODIGAL DAUGHTER, 8 P. M.
PALMER'S.—THE FATAL CARD, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—SUPERBA.
COLUMBIA.—OFF THE EARTH.
COL. SINN'S PARK THEATRE.—WILLIE COLLIER.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

DRAMATIC SCHOOLS.

THE MIRROR last week printed an interview with MRS. JOHN DREW. This venerable and admirable actress is perhaps the most interesting figure on the American stage. Beyond this, she is a woman who for versatility, ability and buoyancy has no equal in the theatre anywhere at an age that usually finds those who have actively served an exacting art for like generations either lagging superfluous or superannuated.

MRS. DREW had many interesting things to say to her interviewer, but nothing in her talk was more suggestive than the meanings to be derived from her superficial review of her career and her reference to her theatrical schooling. Like others of earlier periods who have talked of their work through THE MIRROR—though none of them has been able in memory and experience to touch MRS. DREW's time of beginning—she dwelt on her "stock company" experiences and emphasized their value in her training.

When MRS. DREW was a member of the stock company of the Bowery Theatre, in 1833—more than half a century and almost a normal lifetime ago!—she says "there was plenty of hard work." And well may we believe it when she adds. "The bill was changed almost nightly. It always included two pieces, and often three or four. That compelled us to be always studying or rehearsing." And again: "During my early career acting was not an affair of a few parts. Actors and actresses had to turn their hands to anything and everything. There were very few stars. Managers put their strength into their stock companies, which usually consisted of from thirty to forty persons, every one of whom strove to do the very best he or she possibly could with every part assigned. The utility men took as much pains with a part of eight or ten lines as the leading man did with his role."

To the average young player of to-day whose modest success has a substructure of a round of parts that may be counted on the fingers of one hand, there can come no full appreciation of the infinite pains and the endless study that even a month of such "stock company" work as MRS. DREW refers to entailed. But the work involved in the younger career of this actress equipped her for absolute readiness upon any emergency in her later and riper period, and has enabled her to picture to this generation the characters that have of late years distinguished her as no product of the later system could have portrayed them.

MRS. DREW is instinct with nothing of the narrowness or the pride of older methods that so generally attaches to age in new environment. She simply tells her own experiences, expresses her belief in the admirable features of the school in which she was trained, and gives voice to admiration for some latter-day methods of the theatre.

With very few exceptions, the "stock company" has gone. We have a few companies so called to-day, but they offer no such training as did the ones of former days. The average stock company in this respect differs but little from the "combination," as it is devoted to "runs" when runs can be achieved.

In regularly organized companies to-day the player is picked with a view to personal fitness for a particular part. Accident, combined with very modest beginning, sometimes conspires to lift some subordinate to prominence. Special cleverness in the relative field of the vaudeville frequently provokes to stellar attempts the person who has no claim beyond the specialty, and who may make a qualified success on very narrow lines of art.

Confessedly, the only training schools for actors to-day are the dramatic schools. It is professionally fashionable to sneer at these schools and to decry their graduates. But the future of the drama rests more largely upon them than many may believe.

There is no reason why the stage should not have training schools, in the absence of opportunities for training on the stage itself. The theatre is an institution in which exact knowledge is as necessary as it is in other institutions. This profession can make no better headway without schools of instruction than can the profession of the law, or that of medicine, or that of painting. In fact, the transition from the old system to a new one will involve just such formality, if the new one is to be permanently successful and to maintain dignity.

Few of the dramatic schools of to-day perhaps represent any practical series of utilities that the dramatic school of the future must develop. Too many of the present schools are conducted upon pretence and have no systematic groundwork. They have, in short, few of the bona fides that must characterize any institution of training. But the best of them should be encouraged, and not held up to ridicule, for their need will surely become more evident as time passes.

A WISE PRELIMINARY.

THE American Dramatists Club has determined to issue a complete list of American plays that demand the payment of a royalty upon production, and to add to this list the law relative to play property, the names of authors and owners of such plays, and the names under which any of them may have been piratically used. This list is to be scattered so broadcast that no manager of a company can plead ignorance as to the ownership of dramas that are not public property.

This action of the American Dramatists Club is wise as an educational matter, and will no doubt prove of great benefit and tend to greater honesty. But it will by no means prove to be fully adequate to prevent the theft of plays.

As a preliminary, the dramatists' list of plays is commendable. But the dramatists must appeal to the next Congress with a new industry for a law that will protect them and punish wrongdoers. The efforts made to convince the present Congress that such a law was needed were unfortunately futile, but this failure should arm those interested for new endeavor, and all merely educational movements should be subordinated to the one prime purpose of securing an adequate enactment.

MAYOR STRONG not only declined to appoint OLIVER SUMNER TEALL to the administration of the street cleaning department, but is said to have remarked in an explanatory way: "I don't propose that my administration shall be referred to as of an opera bouffe character." It is not particularly to MR. TEALL's discredit that he has had something to do with local amusement. And if MAYOR STRONG proposes to steer clear of opera bouffe suggestions in his dynasty, he should also provide against other comic or sensational, or melodramatic effects. There has been a great deal of melodrama in metropolitan politics of late, and there may be comedy if the precautions do not discourage it.

WE may be mistaken, but we hear that the KENDALS are playing an engagement in New York.

PERSONALS.

NORTH.—Wilfred North, who was prostrated by pneumonia on Nov. 28, has recovered, and has rejoined the company playing Charley's Aunt at Bar Harbor on Dec. 31. Robert J. Barrett, who took Mr. North's place in the company, has returned to New York.

KEENE.—Thomas W. Keene recovered from his illness and reappeared at Seattle, Wash., on last Wednesday night.

BEMBERG.—Herman Bemberg, the composer of Elaine, recently produced at the Metropolitan Opera House, sailed for Europe last Wednesday on the *New York*. He expects to return to this country next Winter.

MAGNUS.—Julian Magnus delivered an interesting address recently before the Society of Dramatic Art at Dallas, Texas. He divided the drama into three classes—the play of incident, the play of dialogue, and the play of character—and he spoke bravely in behalf of the right of the dramatist to deal with social questions as freely and broadly as it is permitted the novelist to do.

LACEY.—Ernest Lacey, the author of the one-act play Chatterton, which Julia Marlowe produced with considerable success last season, will publish the little piece in book form in the Spring.

GROSS.—William B. Gross, manager of Shore Acres, was in town for a couple of days last week.

GLOVER.—While dancing at Koster and Bial's last Wednesday night Amelia Glover fainted and had to be carried from the stage. She soon revived in the wings and was sent home.

GRANT.—It is quite possible that Mrs. Patrick Grant will come to America with Beerbohm Tree. Mrs. Grant was very successful in Mrs. Tree's roles when that actress was ill.

MENDES.—Catulle Mendes, the French poet and novelist, sailed from Havre last Saturday and is expected to arrive in New York next Sunday.

SCANLAN.—It was reported last week that William J. Scanlan was dying in Bloomingdale Asylum. The news was inaccurate. The actor has been confined to his bed for some time, but his condition is not especially alarming.

WRIGHT.—Harry Wright, of Harrigan's company, was married to Lillian Flynn of the same company.

SPENSER.—Willard Spenser was in the city on Saturday and called at the MIRROR office. His opera, Princess Bonnie, continues to be highly successful.

PENFIELD.—In the January number of the *Peterson Magazine* Mary Penfield has a copiously illustrated article on the Professional Women's League. Miss Penfield tells the story of the League's formation, describes its growth and says something of the personality of its officers and active workers. The paper is interesting not only as a history of the League to the present time, but also as revealing the remarkable organizing and executive abilities of contemporary professional women.

WOOLF.—William Woolf has succeeded Edwin Stevens in the Louise Beaudet Opera company. Mr. Stevens has come to New York to rehearse for The Twentieth Century Girl.

NAVARRO.—Mary Anderson-Navarro has recovered from her recent illness.

TABER.—A reception and banquet was given to the guests of the Thorndike, Boston, by its proprietor.

MULDENER.—The Professional Women's League had a Round Robin the other day with ten-minute papers. Miss Muldener's subject was "Enthusiasm versus Fanaticism." There were eight contestants, and Miss Muldener won the prize, a silver medal.

HILLIARD.—Robert Hilliard's dramatization of Richard Harding Davis' "Her First Appearance," called The Littlest Girl, seems to have made a hit. He will present it later in this city. Mr. Hilliard talks of collaborating with Mr. Davis on a three-act play, in which the character of Van Bibber will be the central figure.

CAMERON.—Rhoda Cameron, who has made a favorable impression as Mrs. Quesnel in The Case of Rebellious Susan at the Lyceum, was formerly a member of Augustin Daly's stock company.

IRVING.—Illness prevented Isabel Irving from appearing as Lady Susan at the Lyceum last Saturday afternoon. Her place was taken by Evangeline Irving.

HERRMANN.—It is rumored that Herrmann the magician is having made a dramatization of Crawford's novel, "Mr. Isaacs," with a view to appearing in it with his wife. The mystical hero and his environment would give opportunity to introduce Herrmann's Eastern feats.

STRAUSS.—Johann Strauss has written to Rudolph Aronson thanking the American composer for the dedication to him of the "Strauss Jubilee Waltz."

CARTER.—Mrs. Leslie Carter has been under contract to A. M. Palmer as a member of his stock company since the beginning of the season, although that fact has not been widely known. She is to originate the leading role in Heart of Maryland, although there is now little prospect that that play will be produced this season.

VOLPE.—Signor Gennaro Volpe, Europe's greatest mandolinist, will be heard at an invitation concert in the hall of the New York College of Music at three o'clock on Saturday afternoon. The concert is given for the purpose of presenting Signor Volpe to the music critics of this city.

HACKETT.—James K. Hackett made a social success in Ottawa. The Governor-General of Canada showed the young actor marked attention during his recent engagement there.

ROBINSON.—Eugene Robinson, manager of the Paul Kauvar and Ride for Life companies, was in the city yesterday.

MARKS.—Ted D. Marks left Berlin for Marseilles last week. He intends to visit Cairo and other interesting places in Egypt.

HALL.—Pauline Hall has received a letter of retraction from Dr. Jenkins, of Sioux City, Ia., the minister whom her husband intended to prosecute for statements concerning her character.

DALY.—The side altar of St. Augustine, presented by Augustin Daly to St. Patrick's Cathedral, was consecrated by Archbishop Corrigan last Saturday. The manager and his family were present at the ceremony. The altar is of pure white marble, surmounted by a fine statue of St. Augustine.

FELLOWS.—Colonel Fellows, the district attorney, will occupy a box on the first night of The District Attorney at the American Theatre.

STUART.—Matrimony has robbed the stage of several bright lights the past two or three seasons. Jane Stuart, who made her last appearance on Saturday, will marry shortly and retire into private life.

TREE.—While Beerbohm Tree is in the United States he may possibly give a performance of Ibsen's Enemy of the People. His impersonation of Dr. Stockwell was highly successful in England. F. Harrison, Mr. Tree's manager, will arrive in New York on Saturday next by the *Paris*. Mrs. Tree, who will accompany her husband to this country, was only a few weeks ago a mother, and the infant has been named Felicity.

MORDAUNT.—Frank Mordaunt returned to the city yesterday after a two weeks' tour in Two Colonels. He made a pronounced artistic success in the piece. Mr. Mordaunt began rehearsals yesterday with The District Attorney cast at the American.

LETTERS TO THE EDITOR.

MR. SCAMMON'S EXPLANATION.

NEW YORK, Jan. 3, 1894.

To the Editor of The Dramatic Mirror:

SIR.—Can I in fairness claim a few lines of your space in answer to the article referrring to myself in last week's issue? Firstly, my only connection with McKenna's Flirtation company was helping secure dates and floating company out of New York from a stranded position.

The company had been out and had come in twice before during the present season. On representation of one Dan Williams, referred to as the star of the company, and in the presence of Mr. Selden, author of the play, Mr. Acker selected by Williams to represent the company, and Mr. Levy, whom at Williams' suggestion was to go in advance, I agreed to float them out of New York, furnishing railroad fares and printing, and any amount so expended to be returned to me from first receipts; provided the company was as represented by Williams, organized in its entirety, to work on the coöperative plan. Meeting a few of the leading members I was assured such was the case, and the company left.

To my surprise I am now made the basis of a complaint on the part of these ladies. I have not touched one dollar of their receipts, nor been in position to; have not traveled with them; never had anything to do with the disposition of the money received, and have never been compensated in full for money advanced in the interest of the company. I hear of no complaint until the company closes the second week in New York, through sheer lack of business, and after deducting expenses I understand the balance has been drawn in favor of company, even before the printing bill was paid.

My offence apparently is the discontinuance of my services. I never saw or knew these ladies were connected with the company until I saw them on the stage in the first town visited. My presence there was to see what kind of a performance they gave, in order to settle the point if it was worth while getting up printing for them, through the house I represent.

On two subsequent visits and at the Grand Opera House in New York city, these ladies had ample opportunity to ask me about salary if they considered I was in any way responsible for the same.

I am always in sympathy with any woman unjustly treated, but when I have been the means of affording the opportunity to keep a company going, through representations made to me, and these women know it, it smacks greatly of injustice to lodge the complaint of poor business and inadequate returns to the people at my door. Thanking you for permitting me to intrude upon your space, I remain, respectfully,

A. Q. SCAMMON.

SAYS HE WAS NOT THE STAR.

NEW YORK, Jan. 3, 1895.

To the Editor of The Dramatic Mirror:

SIR.—THE MIRROR of last week contains an article in which A. Q. Scammon, late manager of McKenna's Flirtation, is quoted as representing that the writer was a co-partner with him in the above venture. Mr. Scammon is also quoted in said article as having also represented that I was the star of said organization.

I wish to emphatically deny both of the allegations said to have been made by Mr. Scammon. I was engaged by Mr. Scammon at a weekly salary, and had no pecuniary interest in the venture. I have the documentary evidence to prove this statement.

As to my having been "starred" this I also most emphatically deny. The programme and other printing prove beyond the peradventure of a doubt the fact that I was not "starred." If there was any "star" in the organization it was A. Q. Scammon, as manager.

Yours very truly, DAN WILLIAMS.

MR. SACKETT CONTRADICTED.

WASHINGTON, D. C., Jan. 4, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In your last issue I noticed a letter from Hubert A. Sackett, stage-manager, manager, etc., for Katie Emmett, and while I am in no way personally interested in Mr. Sackett's statements, still in justice to the ladies and gentlemen who left the company, I have a few words to say.

I was in Omaha with another company at the time the trouble began, was present at the performance when Mr. Sackett rushed from the stage to assault Mr. Murray, who had been previously slapped in the face by Miss Emmett. I was in the court room when Mr. Sackett and Miss Emmett were both tried for assault on Murray. Sackett was fined $5 and costs. I enclose a clipping from an Omaha paper in support of my statement.

Miss Curran was given her two weeks' notice within six hours after the trial and it was simply because she testified to the truth of the assault on Murray by Sackett and Emmett.

Why does Mr. Sackett speak of anything that Miss Curran may have done in St. Louis and give that as a reason for discharging her, when she received her two weeks' notice ten days previously to that time and immediately after she had testified against Sackett? Is it not plain why she was given her notice?

I am only slightly acquainted with Miss Curran, having met her on one or two occasions; but in justice I must make this statement.

As to Mr. and Mrs. Maurice's case I know nothing so I won't say anything on that point; but I will say that I saw the remains of things burned up in the fire that had been certainly more than Mr. Sackett claims—"trifles." As Mr. Sackett says in his letter, "it is just as well to tell the truth," and as I think THE MIRROR always wishes to reflect the truth, I pen these lines. Since I myself have no desire to advertise myself in this letter, I will merely enclose my card should Mr. Sackett or anyone else interested desire to know the writer of this letter, and sign myself, TRUTH.

SEVERE ON "SUPERFLUOUS LAGS."

2130 FULTON STREET,
BROOKLYN, Jan. 4, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I gather from the letter of "Superfluous Lags," published in your paper of Dec. 22, that he is an Englishman, and as such is as full of prejudice as hell is full of fury.

When he spoke of the culture of London, I thought of Jack the Ripper and—felt tired. When he spoke of the absence of great actors to-day and glorified those in the past, he simply repeated what men of his kidney have done since the beginning of the world. They never learn anything. They never seem to know that a prophet is not without honor except in his own time and country.

History describes Beau Brummel as weak, vain, ridiculous, and contemptible. If Mr. Mansfield has succeeded in making Brummel as ridiculous as he really was Mr. Mansfield is a genius indeed. (Is "Superfluous Lags" a lineal descendant of the Beau that he should be so cantankerous over the matter?)

I agree with "Superfluous Lags," that "Lags" is not a Hercules. Will "Lags" agree with me that "Lags" is a presumptuous ass? When Macready was driven out of New York because of his coarse and brutal treatment of Forrest in England, did New Yorkers do that because they lacked in civilization? If America can get another crack at England, America will surely reduce her to a third-rate power in spite of England's culture and civilization.

If success is the standard of merit in this world, Mr. Mansfield is a brilliant success. He plays to full houses.

W. E. SANDS.

NOT THE ONLY ONE.

PROVIDENCE OPERA HOUSE,
PROVIDENCE, R. I., Jan. 6, 1895.

To the Editor of The Dramatic Mirror:

SIR.—THE MIRROR has been misinformed. Mr. Price was not the only male member of Miss Burroughs' company affected by her failure in Baltimore. Harry Gwynette shared his fate. A couple of ladies might also be included in the disaster. Not a day's notice was given.

The undersigned has brought an action against Marie Burroughs, with a view of ascertaining if the words "Season of 1894 and 1895" have any significance. If they have, stars and managers will not omit the two weeks' clause so completely ignored by Miss Burroughs in her engagement of yours respectfully.

MARK PRICE.

THE USHER.

The deadhead evil seems to be growing in Paris to proportions as alarming as it has attained here.

Sarcey in his *chronique* quotes the remark of a friend who said: "I don't know why people pay to go to the theatre, for they have scarcely time to go in cases where they do not have to pay."

Needless to say that the deadhead curse has undermined the legitimate business of nearly every theatre in every large city in this country. In several places I know of more persons who get into the theatres for nothing than who pay to enter.

On Broadway, a block or so above the MIRROR building, a small store has been opened recently by a man who announces that he sells reserved seats at cut rates. Inside, on a blackboard, are chalked each day the names of the theatres for which he can supply tickets. They comprise all the leading houses.

How is this theatre ticket scalper—who is but one of a horde scattered over the city—able to sell good orchestra seats for such performances as Rob Roy, The Fatal Card, Too Much Johnson, and The Masqueraders, at a reduction from the regular box-office price?

Would it not pay the managers to investigate in order to ascertain whether or not complimentary tickets are being trafficked in by unscrupulous persons?

◆

There is an article on "The Dramatic Season" by Edward Marshall in *McClure's Magazine* for January. It surveys the principal attractions, past, present and to come, and it is illustrated with portraits of a number of players.

In the course of this interesting paper Mr. Marshall says: "The news that Madame Réjane is coming to America to act in Madame Sans Gêne must have been a severe blow to Miss Kathryn Kidder, an American actress who, early in November, produced a version of the play in English."

Why should Madame Réjane's coming be a severe blow to Miss Kidder?

The American actress has met with pronounced success in the title role of Sardou's play; the production is receiving the heartiest commendation, and it is one of the distinct money-making ventures of the season. The interest in its metropolitan *première* is so great that the house for next Monday evening at the Broadway was practically sold a month in advance—quite an unusual occurrence.

It is not "a version" of Madame Sans Gêne, either, that Miss Kidder appears in; it is the play translated in its integrity, as it left Sardou's hand.

It seems to me that the ambitious effort of an American actress deserves more serious consideration. Miss Kidder has won approval in Madame Sans Gêne in cities where the standard of dramatic taste is certainly as high as in New York.

Madame Réjane has not yet been seen in America in the role and for that reason it is impossible to say whether her impersonation will be equally agreeable to our public.

◆

Manager Pitou, by the way, has arranged to have the whole equipment of Madame Sans Gêne refurbished before it is viewed by metropolitan eyes. It scarcely needs this, but Mr. Pitou wishes everything to be spick-and-span for the opening.

On Saturday night the scenery and costumes will be brought from Washington after the performance. The scenery will be set up in the Broadway Theatre and a large corps of artists will go over it.

Meanwhile, the costumes will be put in the hands of cleaners and pressers. They have guaranteed to deliver them by six o'clock on Monday evening. As the work will be considerable it looks as though Mr. Pitou is taking a good deal of risk.

◆

An entirely unfounded rumor was printed last week in a daily paper to the effect that Wilton Lackaye and Manager Palmer had had a disagreement and had severed their professional relations.

Mr. Lackaye is playing the leading part in The New Woman at the Columbia Theatre, Boston, this week, with the other members of Mr. Palmer's stock company.

By permission of Mr. Palmer Mr. Lackaye has been engaged by Manager French to originate the leading part in his forthcoming production of The District Attorney.

Mr. Lackaye rehearsed at the American last week. He will leave The New Woman cast on Saturday next in order to continue the rehearsals for Mr. French's production.

◆

George Alexander is not likely to add to his prosperity by his desertion of Henry James before the curtain at the St. James' Theatre in London last Saturday night.

Mr. James' play Guy Dormville there and then had its first performance, and it failed unqualifiedly. The audience called the author out to hiss and jeer him—a nice, refined custom that London audiences have—and they indulged their brutality to the top of their bent.

The novelist-playwright faced the turbulent house manfully, but Alexander, the manager, lost his head and his nerve. He made a few ill-chosen remarks in which he insinuated that Mr. James was solely blamable for the failure.

Mr. Alexander's cowardice appears so palpably in this incident that his unprofessional conduct toward the author is likely to meet with no sympathy even from the brutal section of the London public.

There was no law that compelled Mr. Alexander to produce Mr. James' unfortunate piece, and there is no reason to suppose that in accepting and presenting it he did not believe that it possessed claims to managerial and critical consideration.

◆

Mayor Strong last week refused a permit for a child to appear in The Manxman with Wilson Barrett.

There may have been special reasons in this case for the Mayor's action, but they were not made public in the printed announcements of it.

A reform Mayor ought to reform the arbitrary and unjust course pursued by his predecessor in respect to the question of children on the stage.

Mr. Gerry—who used to be a staunch and free-handed Tammanyite—was one of the many prominent persons who called upon the new Mayor on New Year's Day. Mr. Gerry always carries his axe, and he loses no chance that offers to grind it.

LEWIS MORRISON.

The subject of the front page portrait we present this week is undoubtedly familiar to our readers. It is an excellent picture of Lewis Morrison as Mephisto in Faust, a character which he has made entirely his own and the impersonation of which has netted him a considerable fortune. Mr. Morrison is one of the few genuine artists on the American stage to-day. As a reader he is unexcelled. His movements are grace personified, and he has a full, round musical voice that it is a pleasure to hear.

Although the mention of Mr. Morrison's name immediately conjures up visions of Mephisto, it must not be supposed that he is a one-part actor. His Richelieu is a masterful work, and his Iago, to the elder Salvini's Othello, is still fresh in the memory of theatregoers.

In Mr. Morrison's long and honorable connection with the stage he has played a varied number of parts, and in no instance has he failed to win praise. His advance to his present high place among the actors of to-day was not achieved by accident or sensationalism. On the contrary his position has been earned by hard work and study, and to-day Mr. Morrison stands not only as one of the best informed men in the profession, but as an artist whose active connection with it is both a credit to himself and to the entire dramatic fraternity. That his efforts have been fully appreciated is evident by the very large following he has secured and the extensive patronage he receives throughout the entire country.

While Mr. Morrison does not intend to shelve Faust, he will next season produce an entirely new version of The Flying Dutchman, which is to be written especially for him. The production will be up to the highest standard both artistically and scenically, and it is but reasonable to assume that it will add another laurel to this splendid actor's fame.

Mr. Morrison will present Faust at the Grand Opera House in this city during the week of Jan. 28.

HOLIDAY GREETINGS.

THE MIRROR appreciatingly acknowledges holiday greetings received from many members of the profession. Mr. Potter and Mr. Bellew sent their photographs, artistically framed. Frank W. Conant telegraphed from Hornellsville, N. Y.: "Entire Shore Acres company send greetings to THE MIRROR and its Editor." J. S. Murray wired from Ogden, Utah: "At Christmas banquet to-night the men of the Calhoun Opera company drank to the prosperity of the leading dramatic weekly and its popular Editor." Cards, photographs and messages of good will and pleasant remembrance came from Billie Barlow, London; J. E. Dodson, of the Masqueraders' cast; Cliff Ryland, Leeds, England; Howard Kyle, Salt Lake City, Utah; Kathrine Clemmons, London; Manager Charles E. Evans, of the Herald Square Theatre; Mr. and Mrs. Walter Reynolds, Theatre Royal, Leeds, England; Mark Smith, Gus Williams, George H. Adams; Neil Scully, of Our Flat company; Lamar C. Quintero, consul general of Costa Rica, New Orleans; Otis Skinner and Joseph Buckley, Philadelphia; Al. Lipman; Stephen Fiske, dramatic editor of the *Spirit of the Times;* "Aunt Louisa" Eldridge; Louis Lombard, of Utica; Harry Earl, of Chicago; Hardie and Von Leer; Ted D. Marks, and the majority of our 800 out-of-town representatives.

FUND TRUSTEES' MEETING.

The Trustees of the Actors' Fund held their regular monthly meeting at the Fund House last Thursday afternoon. There were present President A. M. Palmer, Daniel Frohman, Joseph Wheelock, Frank W. Sanger, De Wolf Hopper, Al. Hayman, Tony Pastor, Edwin F. Knowles, J. W. Rosenquest, and Harrison Grey Fiske. Routine business only was transacted. The treasurer's report showed the Fund to be in a flourishing condition, in spite of the heavy demands that have been made upon it during the hard times. The annual report will be printed and ready for distribution next week. The first benefit of the season for the Fund will take place on Jan. 25 under Daniel Frohman's direction. The returns from the ten-cent tax on complimentary tickets continues to be large. Harry Hamlin was unanimously elected corresponding secretary of the Fund in Chicago, in place of Will J. Davis, who resigned recently.

REHEARSING THE DISTRICT ATTORNEY.

Rehearsals of The District Attorney are going on daily at the American Theatre. Wilton Lackaye, by permission of A. M. Palmer, will play the title-role. Among other members of the cast are: Frank Mordaunt, George Fawcett, Odell Williams, Charles S. Abbe, Edward J. Morgan, Lawrence Eddinger, Mr. Chase, Annie Irish, Effie Shannon, Adele Ritchie, and Emma Stevens. The first performance will take place at the American Theatre a week from next Monday night.

THATCHER AND JOHNSON'S MINSTRELS.

George Thatcher and Carroll Johnson's minstrel organization will comprise sixty performers. The first part setting will represent a palace of statues, illuminated with electrical effects that have been especially devised for this company.

The street demonstration is to include the pony circus and other remarkable features, and all participating in the parade are to don attractive costumes.

The tour of this new minstrel organization will open at Wilmington, Del., on Jan. 31 under the management of W. H. A. Cronkhite.

WANTED A DRAMATIC MIRROR.

In the Opera House at Mahanoy City, Pa., there are two placards of THE MIRROR, one on each side of the stage and directly facing the audience. The cards read: "THE DRAMATIC MIRROR. Ten Cents."

Recently an unsophisticated youth approached a traveling manager during a performance and asked the manager to sell him a "dramatic mirror." He said he had applied at the drug-store of the town—where mirrors were sold—but they had only the ordinary "looking-glasses."

SAID TO THE MIRROR.

W. E. GREENE: "A Green Goods Man is rapidly getting into shape. Like all comedies, it takes time to round off the rough edges. I think it will prove to be very successful."

ALBA HEYWOOD: "Business is spotted, but the large spots are large enough and frequent enough to prevent us from talking tariff or politics."

H. S. MITCHELL: "Herbert Cawthorn temporarily closed his season in Corning, N. Y., last Monday night. The company will go out much stronger than it was before. Among the new persons engaged are Mason T. Young, F. S. Maxwell, Ed. O. Potter, May Montford and Fanny Miaco."

MONTE THOMPSON: "The engagement of the Waite Comedy company (Eastern) at Lynn., Mass., for the week of Dec. 17 was so successful that we concluded to play the week before Christmas there instead of going to Lawrence. The manager at Lawrence was paid the rent of his house for the week and the date was cancelled. The second week's business at Lynn was the largest done by any repertoire company that ever played there, as Managers Dodge and Harrison of the Lynn Theatre will testify."

WILLIAM J. FENNESSY: "Owing to the distressed condition of the one-night stands in the West I have laid off my attraction, Slaves of Gold, but will resume my tour at Havlin's Theatre, St. Louis, in February. Our business has been remarkably good, considering the times and the first season of the production."

ARTHUR C. AISTON: "Friends completed the twenty-first week of its season at Galveston, Tex., on Dec. 29, and from that point jumped to New Orleans to fill New Year's week at the Grand Opera House. The Western tour, which extended to San Francisco, was a financial success, and on the return the company played the Schiller Theatre in Chicago to one of the best weeks that house has enjoyed this season. The tour will extend until the end of May, most of the time being alreedy filled. The Eastern cities will be reached in the Spring."

E. L. POWELL (manager of Rusco and Swift's Uncle Tom's Cabin): "Your Walla Wall, Wash., correspondent stated that we cut the performance in his town. Knowing that THE MIRROR deals justly with all, 'Tommers' included, I wish to state the reason. We found the stage of the theatre in Walla Wall in an unfinished condition, it being filled with scaffolding, etc., and we did not think it advisable to bring on our ponies and donkeys from the car. The dogs were there, and everyone knows that 'stock' is not essential to the proper production of the play. We introduce the animals only as a novelty. Finally, at the request of the manager of the house, we had the ponies and donkeys brought on, and were compelled to march them through the auditorium. Then on the stage they tried the experiment of doing without grooves, lashing the scenery, and this resulted in very long waits. I was forced to make an explanation to the audience, and this probably displeased the manager of the house. Any one who takes the trouble to read your other Western correspondence will find good words for us."

J. M. WARD: "Your Chattanooga correspondent says the Opera House there was dark Dec. 24-29. He was much mistaken as Pawn Ticket 210 was seen there twice on Christmas to S. R. O."

GEORGE HEATH: "I am in New Orleans, preparing to produce a new play written by Lucile Rutland, one of the brightest and most celebrated literary women of the South. The play will be presented the last week in January at Greenwall's Grand Opera House. Its title is The Shepherd's Fold. It deals with the political and social purity movements throughout the country and it advocates an equal standard of morals for men and women. The principal character is an Episcopal clergyman, a man of the Parkhurst type. It has been endorsed by the leading New Orleans clergymen."

WILLIAM CALDER: "During a performance of my Span of Life company in Holland, at the Schoubourg, Utrecht, the theatre was full of students from the Utrecht University, and after the Brothers Loonhardt had the "span" scene, the students all rose and presented the brothers with a large crown of laurel accompanied by a letter expressing their great satisfaction and appreciation of their performance. To the crown was attached a card addressed as follows, 'Aan het Elasticke Trio Van Den Senatus Veteranorum Van Het Utrecht, Studenten Corps.' The wreath is now hanging in front of the theatre as an advertisement."

THE FUND'S BIG BENEFIT.

Daniel Frohman, chairman of the Actors' Fund benefit committee, announces that a great performance in aid of that institution, will take place on Jan. 25 at an uptown theatre. Several new one-act plays will be presented by leading members of the Empire and Lyceum stock companies, and nearly all the leading attractions in the city will participate. It will be the monster benefit of the season, without doubt.

PROFESSIONAL DOINGS.

Jennie Satterlee has joined A Green Goods Man.

Lucie W. Lewis sailed on the *Normannia* last Saturday, her destination being Nice, where she will remain until June or July.

Florence Ashbrooke has been engaged by Charles E. Evans for The Vale of Avoca.

Augustus Heege, whose success in Yon Yonson has been marked, will star in a new Swedish dialect comedy-drama next season entitled A Yenuine Yentleman, under the management of Jacob Litt. The play is from the pen of Mr. Heege and is full of novelties, it is said. Mr. Litt will mount A Yenuine Yentleman sumptuously. While on a visit to Sweden last year, Mr. Heege obtained material for this play, in addition to a clearer knowledge of the characteristics of the Swede.

Willard Spenser's Princess Bonnie did an enormous business Christmas week at the New Grand in Pittsburg. The demand for seats was so great that an extra matinee was given. The opera is in Baltimore at the Academy this week, and from the advance sale immense business is looked for there.

Q. Charles Ball, manager of the San Carlos Opera House, Key West, Fla., is negotiating with a grand opera company and a minstrel company which he proposes to take to Havana. Mr. Ball has greatly improved his theatre, having added a new stage and dressing-rooms. He will put in new scenery and new seats, and will have one of the best theatres in the South.

George Learock, by the advice of his physician, will rest for a couple of weeks in order to give his throat proper medical treatment. For several weeks Mr. Learock has been suffering from laryngitis and has only appeared a few times, his understudy playing his part of Mephisto. Mr. Learock's Faust company will resume its tour on Jan. 21.

George A. Waller has been engaged for leading business in the Providence stock company, which will open on Jan. 21.

Lillian Harper has closed with The Country Squire company.

Katie Emmett says that her production of An American Boy will be on a large scale. The melodrama will have a large company, beautiful scenery and several novelties which are not yet ready for announcement. She will carry and use several horses in the production.

W. S. Hart has made a pronounced hit in Rhéa's new play, The Parisians.

George H. Bubb, of the Bubb Comedy company, writes to THE MIRROR claiming that he is the only George H. Bubb in the amusement business, and saying that he is not to manage a farce-comedy called The Copper Lion. There is, however, a George J. Bud—spelled with one "b" where George H. uses two—who is to manage the farce-comedy mentioned.

Beatrice, whose dancing specialties have long been a feature of The Limited Mail, has won new favor this season as a vocalist. She is said to possess a phenomenal high soprano voice. Elmer E. Vance is writing a new play expressly to give her opportunity.

Cissy Loftus, the London music hall singer, will not be a member of Augustin Daly's forces after all. That manager says that she does not come up to the requirements of his theatre and that he has, therefore cancelled his contract with her. Miss Loftus has signed a contract with Koster and Bial, and will appear at their Hall on Jan. 31.

G. Irving Pitt, formerly treasurer of the Grand Opera House, Pawtucket, R. I., and for the past four seasons treasurer of Lothrop's Opera House at Worcester, Mass., has severed his connection with the Lothrop management.

Emil H. Gerstle has gone to Philadelphia. He is doing the advance work for Harry Lacy, who opened there last night.

Walter D. Botto is engaging a company for George F. Krauss' comedy, The Two Fairies. The tour will begin at Baltimore on Feb. 4.

Ada Gray and her husband, Charles F. Tingay, are considering an offer for an extended Pacific Coast tour.

E. J. Mack is seriously ill at his residence, 225 Wadsworth Avenue. An operation was performed upon him on Saturday. His wife, Annie Mack-Berlien, is in constant attendance at his bedside.

Etelka Wardell played The Diamond Breaker in Paterson, N. J., on New Year's Day to the capacity of the theatre.

William Garen, business manager for Ward and Vokes, arrived in the city on Monday to boom his stars for the Bijou engagement, which begins next Monday. It will last one week only. Mr. Garen says that their business at the National Theatre, Philadelphia, New Year's week was $6,700—the banner week of the season there.

Charles E. Dobson and his son, Frank Dobson, have been engaged to play banjo selections at the performances of The World Against Her at Jacobs' Third Avenue Theatre next week.

TWELVE PROFESSIONAL SMILES.

The engraving above was reproduced from a photograph, 11x14 inches in size, handsomely mounted on a gilt-edged panel. The original is four times larger than the cut. The following portraits are comprised in this novel photographic calendar: Alice Evans, Madge Lessing, Lyla Kavenaugh, Corinne, Gladys Wallis, Cissy Fitzgerald, Jennie Joyce, Caroline Miskel, Fannie Rice, Amy Busby, Lillian Russell, and Edna Wallace Hopper. They appear, in the order named, from January to December. These calendars are placed on sale through the Supply Department of THE DRAMATIC MIRROR. The price is $1, postage prepaid. The calendar is fully protected by copyright, and it can only be procured through our Supply Department.

TELEGRAPHIC NEWS

CHICAGO.

Business Revives Slightly with the New Year—Hall's Bright Budget.

[*Special to The Mirror.*]

CHICAGO, Jan. 7.

We have been having a little touch of arctic weather which has not helped business at the theatres, but on the whole the New Year has started in very well in a theatrical way. Mr. Sothern has been doing nicely at Hooley's in Captain Lettarblair, The Highest Bidder and Lord Chumley, and to-night he presented The Way to Win a Woman for the first time in this city. John Drew follows Mr. Sothern, and is sure of a warm welcome.

The business of Shenandoah holds up well at the Columbia, where it entered upon its last week to-night. It will be followed next Sunday by 1492. Harry Weaver, Jr., came on to take Edward Bell's part last week and did splendidly after one rehearsal.

Colonel Ingersoll had a big crowd at the Columbia yesterday afternoon when he lectured on "Which Way?" I was always under the impression that the Colonel thought there was but one way.

Herrmann's two weeks at the Chicago Opera House were very large, and last night Primrose and West's big minstrel company opened before a big house. Next week A Gaiety Girl comes to buck against 1492.

Manager Davis, of the Columbia and Haymarket, entertained a few newspaper friends at the Great Northern the other afternoon at a dinner served in Mine Host Eden's best style. There were present L. B. Glover, of the *Herald;* Charles E. Nixon, of the *Inter-Ocean;* Barrett Eastman, of the *Evening Journal;* Louis Defoe, of the *Tribune;* Hepburn Johns, of the *Times;* George Ade and Thomas McCutcheon, of the *Record;* and the undersigned, of the *Evening Post.* Captain Dinnie entertained with cards and coins.

At the Grand A Temperance Town is doing fairly well. It remains some time longer.

On the Mississippi closed a successful engagement Saturday night at McVicker's, where The Black Crook opened last night before a very large house for a run.

I never got left on any of the dead swell social events, and I am in receipt of an invitation to attend the wedding of my old friend, Billy Kersands, who weds in full view of a Louisiana audience.

Fred Warde and Louis James have been doing well at the Schiller in The Lion's Mouth, and this week they will have their repertory on view. Hallen and Hart soon come to the Schiller.

I have the quaint and original New Year's greeting of "Otys Skynner and Jofeph Bucklye." It is very odd and pretty.

Robert Hilliard made a hit at the Haymarket last night in his dramatization of Richard Harding Davis' story called The Littlest Girl, in connection with The Nominee.

My esteemed friend, Punch Wheeler, writes me from New York as follows: "I have been quietly awaiting the outcome of your whisker attachment, and to-day express you a new sign (by Harley Merry, John Young, and Henry Hoyt)—'Keep Off the Grass.' Last season I had probably the handsomest variegated set of mattress lining ever on exhibition in this country. I raised them on the train jumping from 'Frisco to Old Orchard Beach and return, and although I would rather bill thirty-nine weeks of one-night stands than get shaved, still the only satisfaction, besides comfort, is that it will grieve your barber, causing him to cut chunks out of a customer as you pass by. 'Biff,' only connoisseurs can imagine what you have suffered the first few days, but they will ruin any man's facial expression. When soubrettes familiarly called me 'grandpa,' mine were canceled, but really the principal reason they had to come off was, that they made me look too tall."

I am pleased to be able to say that my whiskers are growing so fast that if I had a bank account I would have to be identified at the bank.

Manager Jacobs has about decided to follow the example of Manager Davis in ridding his houses of union men, as they have given him much trouble of late. Because of a misunderstanding the other day the orchestra at the Clark Street Theatre went out, and the union circulated the report that the orchestras of the Academy and Alhambra had not been paid, which is not true. This aroused Manager Jacobs' ire, and he has given his musicians the alternative of resigning from the union or his orchestras.

The Jacobs' houses are doing well. The openings yesterday were Steve Brodie in on the Bowery at the Alhambra, The Coast Guard at the Academy and vaudeville at the Clark Street Theatre. Next Sunday The Coast Guard goes to the Alhambra and Pawn Ticket 210 will be seen at the Academy.

Young Mrs. Winthrop was successfully revived at the Lincoln yesterday with a good company.

Up at Havlin's The Kid opened very well yesterday and made a hit.

Both Frank Hall's Casino and Winter Circus are doing the usual large business.

Sam T. Jack's Empire and Madison Street Opera House are prospering, and there are good variety shows at the Lyceum, Gaiety, Olympic and Park.

It strikes me as being very funny that a town responsible for "Razzle-Dazzle" should find fault with that other classic, "And Her Golden Hair Was Hanging Down Her Back." Maybe Mose Gunst didn't like it. That would settle it in 'Frisco.

Manager Prior was presented with an Elk chain by his friends the other day.

"Dibolo" Moody, the old-time circus performer, who has been keeping a resort here, died the other day. He was a wonder. Lost a leg in the war, and refused to accept a pension.

All is quiet here to-night. Houses pretty well filled, and people fairly happy.

"BIFF" HALL.

CLEVELAND.

The Little Trooper Scores Again—Felix Morris and Jane Provide Laughter.

[*Special to The Mirror.*]

CLEVELAND, Jan. 7.

Pretty Della Fox made her bow as a star in Cleveland before a large and fashionable audience at the Euclid Avenue Opera House to-night in The Little Trooper, and was well received. James O'Neill opens Thursday evening in Virginius. He will present Monte Cristo the balance of the week. Next week, A Trip to Chinatown.

The Lyceum has for its attraction this week Felix Morris, who was greeted by a good house to-night. A Game of Cards and Behind the Scenes was the bill to-night. He will remain all week. A Gaiety Girl next.

Jane is the attraction at H. R. Jacobs' Theatre for the first half of the week, opening this afternoon. The Silver King fills in the balance of the week.

The Star was filled this afternoon to see The Meteors, with Romulus, the strong man, as the attraction. They remain all the week, followed by the Creoles.

WILLIAM CRASTON.

BOSTON.

Louise Beaudet Produces a New Opera—Annie Russell's Reappearance—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Jan. 7.

Two new bills divided interest in Boston to-night, the production of The Dragoon's Daughter at the Castle Square and the reappearance upon the local stage of Annie Russell at the Columbia.

Miss Beaudet's new opera is an English version of the French piece, Paulette et Paulet, which had never been given in this country and which has been successfully prepared by I. W. Norcross, Jr., with music by Herman Perlet, the musical director of the company. The piece was originally named Jeanette, but that title was so near to the frost-inspiring Jacinta that the management wisely determined to rechristen it and left the title to theatre patrons, and the most effective name suggested was The Dragoon's Daughter. This was the name given by Mrs. John M. Reber, of Brookline, who was given a box at the Castle Square to-night.

The action of the opera takes place during the reign of Louis XII. Two waifs, Jean and Jeannette, have vowed constant love. Jean is temporarily supplanted by Martel. After various comic opera vicissitudes, it turns out that Jean is the son of a marchioness, and he and Jeanette are eventually united in marriage.

Signor Perugini and Edwin A. Stevens have retired from the company, being replaced by Jay Taylor and William Woolf. Of course Miss Beaudet has the most congenial role in the new piece, and she appeared to much greater advantage than in Jacinta. She showed the traces of the illness which necessitated the abandonment of two performances 5. She had been so hard at work rehearsing the new opera that she broke down, and the audiences were dismissed.

Miss Beaudet's vivacity is delightful and she scored a great success. Jay Taylor, Bertha Ricci, Harry Brown and Mr. Woolf are capital. Perlet's music is graceful and catchy, and the opera made a very favorable impression.

Annie Russell's return to the Boston stage occurred at the Columbia to-night, when The New Woman was given to succeed The Amazons, which was originally booked for four months, but which did not not draw so well as when given by the Lyceum company. To fill up the fortnight A. M. Palmer's company came, and Boston had an opportunity to express its favor or disfavor in regard to The New Woman theories expressed by Sydney Grundy. Annie Russell and Virginia Harned are Boston favorites, and the company is particularly strong.

Julia Marlowe-Taber's engagement at the Hollis Street continues to prove an overwhelming success, and the house is packed to the doors each night and the orchestra is under the stage for the entire engagement, judging from the result of the advance sale. This week is devoted to As You Like It, Much Ado About Nothing, Ingomar, The Belle's Stratagen, Chatterton and Romeo and Juliet. For the first time last week the novelty is Rose Eytinge's condensation of Colombe's Birthday. Mr. and Mrs. Taber have been receiving many social attentions since the opening of their engagement. Their plans for next season are not matured, although it is probable that a new piece by Ernest Lacy will be produced.

Westward, Ho! began its second week at the Museum to-night. This is the last of a long list of productions made by R. M. Field during his successful career as manager of the house for thirty-one years, and it will prove a fitting finale. The two hits of the piece are the exceedingly graceful music of B. E. Woolf, who has been handicapped by one of the most tedious books given in Boston for a long time, and the acting of Fanny Johnston, who has surprised everyone by her cleverness. Mr. Woolf's music will be what will carry the piece to success, as the dialogue will have to be greatly brightened to correspond with it. Miss Johnston's impersonation of Violet is away ahead of anything else done by the other members of the company, and is one of the daintiest things seen here for a long time. The idea of the twentieth century women of Montana is a capital one, and the piece will probably have a long run.

James A. Herne in Shore Acres has duplicated his former success at the Boston and the piece could have a long run, but it will only hold the stage for one week after this. Mr. Herne is excellent as ever, and Grace Gayler Clarke also makes a marked hit.

Lillian Russell's sumptuous production of The Grand Duchess is the most spectacular that Boston has ever seen and business has been very good. Miss Russell's personal success has been great, but the supporting company might be improved in places. William Hoey follows 14.

Hoss and Hoss at the Grand Opera House opened a week's engagement to-night, when Jacques Kruger appeared as Judge Hoss for the first time in Boston. Others who met with favor were Henry Crandall, Carrie Sweeney, and Rose Sutherland, who is an exceedingly successful dancer.

Humanity is in its third and last week at the Bowdoin Square. The melodrama has scored a marked success, but other engagements at this house limited its run. It will be taken on the road from here, but Annie M. Clarke will not go with the company, as she will be unable to leave Boston on account of other engagements here.

A Black Sheep continues at the Park, but business has taken a slight drop. Cissy Loftus was to have opened here to-night, but she failed to appear. Her coming at a future date is doubtful.

The other attractions in Boston are: Keith's and Howard Athenæum, continuous variety; Lyceum, Down South in 1860; Palace, Watson Sisters' Burlesque company; Grand Museum, Ethel Tucker in A Fair Rebel.

Mark Price has been awarded $150 in his suit against Marie Burroughs and Louis Massen which I described in my despatch last week. He sued for $1,000 damages, but it seems that he was only able to recover to the date at which he began suit. That was two weeks, hence the $150.

Theatre changes still are rumored about the Hub. W. A. Brady made a flying trip to the city last week and while here said that matters were still uncertain in regard to his leasing the Columbia. He insists upon a first lease and if he is unable to get it he will take another house upon which he has an option, although which one it is he will not disclose. There is also talk of having G. E. Lothrop sell the Grand Museum which will be torn down for the erection of a house for melodrama at the corner of Washington and Dover Streets. Mr. Brady denies that he is interested in this move as he declares that he will not go to the expense of a new theatre when another one all ready can be secured.

Tojetti's painting, "Slumberland," which has been purchased for $1,000, has been added to the attractions of the reception-room at Keith's new theatre.

Valhalla, the new comic opera which the Press Club thought of producing but did not, is to be given here in March for the benefit of the Emergency Hospital. The music is by Dr. G. W. Currier, of the Boston *Post*, and the words are by Shirley E. Johnson, Harvard '95, and F. K. Young.

Joseph Haworth is coming to the Castle Square, and while there he will present The Bells and Richelieu as well as Rosedale and Hamlet.

It appears that the Camille D'Arville-Edward E. Rice difficulty has gone as far as it can, as the full bench of the Supreme Court has given its decision dismissing Rice's bill in equity restraining her from appearing except under his management. She had a contract to sing thirty-five weeks beginning Sept. 17, 1894, for which she was to have $450 a week in New York or Boston and $500 a week elsewhere. When notified to appear for rehearsals of Little Christopher she refused, claiming that she had not received full pay for past services. A temporary injunction was granted, but Judge Holmes of the Supreme Court refused to make it permanent on the ground that such a decision might enforce idleness; that if the court could not compel the defendant to sing, it ought not to prohibit her.

I hear more about the auction sale of the souvenirs of William Warren. The stupidity in advertising was so great that the great public had no means of knowing that these were the property of the dead comedian, and it was almost accidental that there was so large an attendance. One investor was present and he bought ever so many things for a song and now he is selling his purchases at enormous advances and still has no difficulty in finding buyers.

Boston's grand opera season will last for a fortnight beginning Feb. 25 in the Mechanics' Building, which will be transformed as heretofore.

A difference in opinion between Harry Brown and Jennie Reiffarth enlivened the second week of Jacinta at the Castle Square.

The Boston Actors' Protective Union has started an agitation demanding a law permitting actors to vote in national elections no matter where they may happen to be on Election Day.

The Bijou may be opened within a few weeks under the management of Charles H. Thayer. Various schemes have been proposed. One is to make it a vaudeville clubhouse; another is to present grand opera there at popular prices with Valda as prima donna. It looks now as if the delayed plans would be carried out.

After all the talk of the alleged obnoxious Sunday concerts nothing was done. The police commissioners revoked this part of the licenses of the Howard Athenæum, Palace, and Grand Museum, and the aldermen as promply regranted licenses to these houses by a vote of seven to four. And there we are.

JAY B. BENTON.

WASHINGTON.

Madame Sans Gene Returns Triumphantly—Devil's Deputy Scores—Miner Wanted It.

[*Special to The Mirror.*]

WASHINGTON, D. C., Jan. 7.

The return engagement of Madame Sans Gêne to-night at the Grand Opera House finds an immense audience to give welcome to talented Katherine Kidder and the elaborate production. The large advance sale assures a big week, and the play will go into New York for its big run crowned with victory from its provincial starting and ending point. Richard Mansfield's week of repertoire was largely attended, closing on Saturday night with Dr. Jekyll and Mr. Hyde to a packed house. Mrs. Langtry comes next.

Francis Wilson had the usual crowded house to greet him on the opening of his engagement at the New National. The Devil's Deputy is well liked and the house is alive with merriment. In Old Kentucky closed an excellent week, Lulu Tabor scoring a pronounced success as Madge Briarly. Sowing the Wind follows.

Bill Hoey in The Flams is responsible for the crowd at the Academy to-night. James T. Powers in The New Boy convulsed large-sized audiences during the engagement just closed. The Hustler is the underlined attraction.

The attendance at Butler's Bijou Theatre is good, Walter Sanford's A Flag of Truce company being the drawing magnet. Charles T. Ellis in Casper the Yodler had a good week. Dan McCarthy in True Irish Hearts next.

The Rentz-Santley Burlesque company at the Lyceum rang up the curtain on a full house. Sam Devere's week just closed had a good margin of profit. Irwin Brothers' Specialty company follows.

Jane Stuart, of Richard Mansfield's co., made her last appearance on the stage at the Saturday matinee, appearing as Queen Hortense in Napoleon Bonaparte. Miss Stuart left for New York on Sunday, where she will shortly be married to General Auer, a wealthy citizen of Milwaukee, and a well known business man. Mr. Auer was formerly Adjutant General of the State of Wisconsin, and is connected with one of the largest navigation companies on Lake Michigan. Norah Lamison joined Mr. Mansfield's company here to fill the place made vacant by Miss Stuart's retirement.

Manager Henry C. Miner has been desirous of getting into Washington for some time, and when he heard of the proposed new opera house he telegraphed Manager Ormond H. Butler of the Bijou to subscribe $30,000 towards the purchase of stock in the new house. Mr. Buttler interviewed the home office of the syndicate and found that the subscription list was closed and the management already awarded.

A. W. Dingwall, general manager of Jacob Litt's productions, was here Saturday night looking over In Old Kentucky. He announces that arrangements have just been completed for the production of C. T. Dazey's new melodrama The War of Wealth at The Chestnut Street Opera House, Philadelphia, Feb. 25. It will be given an elaborate scenic surrounding.

W. R. Shirley, of The New Boy company, has been engaged by Manager Charles A. Shaw for next Summer's comedy company, at the Grand Opera House.

Walter Macnichol has been engaged by Manager Fred. G. Berger to go in advance of Sol Smith Russell. He left at once for Omaha.

Wilbur M. Bates, formerly manager of Davis and Keough's On The Mississippi, stopped over here last week on his way to Boston, where he will assume the business management of The Man Without a Country. Mr. Bates has recently been piloting The Stowaway through the South.

Charles B. Hanford having a week at his disposal through a misunderstanding of dates, spent the time with his family at his home here. He speaks enthusiastically of his starring venture next season.

The third concert of the series by the Boston Symphony Orchestra at Metzerott's Hall to-morrow night (Tuesday) will have a crowded house judging from the sale. Anton Schott and Elsa Kutscherra are the soloists.

Joseph Jefferson on his way South stopped off here for a short stay.

JOHN T. WARDE.

ST. LOUIS.

Murphy Warmly Welcomed Again—Holiday Gifts Galore for Manager Hagan.

[*Special to The Mirror.*]

ST. LOUIS, Jan. 7.

Joseph Murphy, who has not been in St. Louis for two seasons, began an engagement at the Hagan yesterday afternoon; giving Shaun Rhue. Kerry Gow will be played the latter part of the week. Two big audiences saw the performance yesterday.

The Gaiety Girl opened at the Olympic to-night before a fashionable audience.

At Hopkins' Pope's Theatre The Wages of Sin was given its first production here yesterday to two big audiences by the strong stock company. Miss Morse as Ruth won unlimited praise for her strong emotional work, although hampered somewhat by a severe cold. The vaudeville part of the performance was the strongest presented this season.

A Green Goods Man, a bright farce-comedy, was acted for the first time at Havlin's yesterday to two fine audiences.

Grenier Lyceum company, one of the strongest vaudeville companies on the road, is playing to good audiences at the Standard.

Ollie Hagan continues to receive presents galore. Mark Murphy, the stage manager of A Summer Blizzard company, sent him for New Year's a silver flask, with the inscription, "No Matter; No Matter," on it. He also received a pair of diamond cuff buttons from Nellie Rosebud, the star, and a hand satchel from R. J. Delano, one of our most prominent professional attorneys.

Lewis Marsden was in the city last week. He made a date for Lillian Lewis at the Hagan in April.

Charley Elliott, the business manager of Hopkins Pope's Theatre, received as a New Year's gift a massive gold watch from Manager Hopkins and the owners of the building.

Josephine Morse, leading lady of Pope's, suffered from a severe cold and hoarseness the last three days of last week, and had to rest, Miss Conway taking her part in a very creditable manner.

Manager Hopkins was in Cincinnati all last week with his Transoceanic company.

Manny Greenberg has been appointed press representative for Hopkins' Pope's Theatre.

Manager W. E. Jones, of Havlin's, was presented on New Year's day with a handsome diamond ring by the attachés of the house.

W. C. HOWLAND.

PHILADELPHIA.

Crane Opens Well in The Merry Wives—A Souvenir Night.

[*Special to The Mirror.*]

PHILADELPHIA, Jan. 7.

Sowing the Wind, after a fortnight of good business, has departed. Taken as an entirety, the company is one of the best seen in this city for many a year. It should have drawn larger houses. This evening William H. Crane begins with The Merry Wives of Windsor, and the advance sale is quite satisfactory to both managements.

At the Chestnut Charley's Aunt continues its even tenor to its average attendance, the holidays giving it, as all other plays, a large additional following. This is its seventh week.

At the Broad Francis Wilson gives place to Camille D'Arville, who with the same company that recently appeared at the Chestnut Street Opera House will give a week of opera. The Magic Kiss will to-night reach its 350th performance, and souvenirs will make the occasion additionally joyous for the audience.

The Dazzler has been so changed in its lines and in its people as well as in the quality of its "filling," that its best friend would not know it. Some of these alterations are for the better and some are of dubious merit. Upon the whole, I prefer the old play. Certainly it has the best interpreters, and it would be no easy work to find their equal. Business has been good, but not extraordinarily so. Florrie West has several new songs, one of which will probably live. A Texas Steer follows.

Sadie Hasson at the Standard wants a new company for her play A Kentucky Girl which deserves a better interpretation than it is getting. No one can deny its plethora of incident, and if it could only be acted as strongly as the little star portrays her role it would be a feature for any house in the country. Work and Wages, which will fit the habitués exactly, follows.

Mrs. Langtry's second week was fair in attendance. If her company had been of the best, the new play, House of Cards, would have met with greater success. Mrs. Langtry's work was at times brilliant. The engagement has been a success in a mild degree only. Coon Hollow follows.

Gilmore's Auditorium, with the Boston Howard Athenæum company, had a big week. The company is of high merit. One of the best features is the act of Stinson and Merton, one of the cleanest and most laughable skits seen for many a day. Russell Brothers follow. They are always sure of good business.

Probably the best business of the week lay between the Park and the National. At the former, Off the Earth with a strong company packed the house. It was indeed one of the best weeks the Park has ever had, and plainly points the way which leads to success for this theatre. Of course, such plays and such companies are not lying around subject to call; still there are enough on the road to fill in a large share of the season, and they should be corralled. Rose Coghlan has a new play for her appearance this evening, To Nemesis having never been seen here.

A Run on the Bank, in which Ward and Vokes hold the stage for a larger part of the time with their peculiar and wonderful work, appeared to heavy business all week. Gilberte Learock in the part of a book agent made a hit. She is the wife of Tony Learock, and is a valuable addition to an unusually strong and able company. McFadden's Elopement with John Kernell is on for the week.

The White Squadron was never so splendidly put on here as at the People's last week. Both managements exerted themselves in this especial direction, and added to the fact that the cast was first-class in the main, it may be imagined that the receipts were correspondingly large. The holidays have been glorious days for this beautiful house, and every one thereabout is happy and cheerful. Business Manager Simpson, one of the most capable of men, deserves credit for the jump into success which the People's has shown all season. Harry Lacy, with A Man from the West, will have an excellent week. The company has been somewhat changed.

At the Girard Avenue Creston Clarke still remains in repertoire, and at Forepaugh's The Still Alarm has an inning.

Captain Paul at the Grand Opera House draws but moderately. As a stage production it is above criticism, but this cannot be said of the cast.

At the Kensington Miaco returned with a pantomime company to fair attendance. Uncle Tom's Cabin follows.

Bessie Bonehill had recovered sufficiently to be removed to her home in New York on Friday last.

Samuel Speck withdrew from the associate management of the Standard Theatre on Saturday night. He will take the road as manager for his wife. The title of the attraction is Bessie Mitchell's Comedians. Robert Watt, the dramatist, takes the position vacated by Mr. Speck, John J. Hitschler remaining. The new management will not affect contracts hitherto entered upon. The action of Mr. Speck was entirely voluntary upon his part.

The Uncle Tom's Cabin performances at the Academy closed on Saturday. The financial end of the engagement was somewhat frayed, and the management is not at all pleased with the outcome. Brutus said of Cicero, that he would never follow what any one else began. Uncle Tom's Cabin companies have not paid here for years. Yet there are always those who are willing to step in and fail. The play has lived nobly; it ought to die with dignity. EDWIN RUSHTON.

CINCINNATI.

Farce, Melodrama and Variety Furnish Diversions—Goodwin's New Leading Lady.

[*Special to The Mirror.*]

CINCINNATI, Jan. 7.

Marie Jansen opened at the Walnut to-night in Delmonico's at Six. The latter half of the week she gives Miss Dynamite. Next week comes The Passing Show—a return engagement.

The Girl I Left Behind Me is the Grand's attraction. It will repeat the success it made last year. Next is Stuart Robson in repertoire.

Havlin's had large and enthusiastic houses for Old Glory yesterday. Gus Williams in The New April Fool comes next.

Hallen and Hart brought their old magnet, Later On, to Heuck's yesterday. They are sure of big business. 8 Bells is underlined.

The Fountain has Reeves and Palmer's Cosmopolitan company this week. They are old favorites here and always do a good business.

People's is offering its patrons Manchester's French Folly company without living pictures, and has Weber and Fields booked as the succeeding attraction.

Fabio Romani with living pictures is at Robinson's, and will be followed by Peck's Bad Boy.

Messrs. Kohl and Middleton were in Cincinnati last week, and were well pleased with the success of the continuous performance plan at their Museum. Next week the Auditorium stage will be occupied by the New York Aristocracy Vaudeville company.

Blanche Walsh has joined Nat Goodwin's company as leading lady. Saturday night she appeared as Ada Ingot in David Garrick.

Manager Fennessy, of the People's, reports a net increase of seven hundred dollars in the net earnings of his theatre during the latter part of '94 over the corresponding weeks of '93.

WILLIAM SAMPSON.

PITTSBURG.

A Theatre Closes—Attractive Bills Draw Excellent Houses.

[*Special to The Mirror.*]

PITTSBURG, Jan. 7.

1492 was presented at the Duquesne Theatre to-night to the capacity of the house. From the advance sale the indications are that standing room will be at a premium before the end of the engagement. Next week, James O'Neill.

At the Bijou a fine audience saw In Old Kentucky. On the Mississippi follows.

Humpty Dumpty, with the Liliputians as the fun-makers, was the attraction that drew a crowd to the Alvin. The four ballets made a hit. The Bostonians follow in Prince Ananias, Robin Hood and The Maid of Plymouth.

Effie Ellsler at the New Grand Opera House is always welcomed by large audiences, and her appearance to-night in Doris was no exception to the rule. Frank Weston and Robert Drouet gave good support. Hazel Kirke and A Woman's Power are underlined. Next week, Primrose and West's Spectacular Minstrels.

At Harry Davis' New World's Museum Theatre, Allegheny, Crimmins and Gore's company of vaudeville stars opened to a good house.

Weber and Field's company opened at the Academy of Music to-night. Field's Drawing Cards next week.

With the closing performance of Robert Hilliard in The Nominee at the East End Theatre on Saturday, it may be authentically stated that the house will not reopen for some time. The receiver and contractors may come to a settlement of the financial difficulties Manager Wilt has been plunged into, but at best it is a remote possibility. Should the house reopen it will only be for two or three nights in the week. A stock company is now talked of, but nothing definite has been arranged.

A. T. Worm is here arranging for O'Neill's appearance at the Duquesne.

E. J. DONNELLY.

LOUIS JAMES TO STAR ALONE.

[*Special to The Mirror.*]

CHICAGO, Jan. 7.—Louis James will star under our direction next season in a scenic production of Francesca da Rimini, appearing as Lanciotto; Virginius, and Charles in The Robbers. The season will open early in September in New York. We shall surround him by one of the strongest organizations that can be secured.

WAGENHALS AND KEMPER.

THOMAS E. SHEA'S POPULARITY.

[*Special to The Mirror.*]

AUBURN, N. Y., Jan. 7.

Thomas E. Shea opened here to-night to the largest number of people ever in Curtis Opera House. Hundreds were turned away, although no first night tickets were given out.

E. S. NEWTON, Manager.

MISS BERTRAM RESIGNS.

Helen Bertram, who has been playing Little Christopher in the burlesque at the Garden Theatre since its first production, has sent her resignation to the management. It is understood that the reason for her withdrawal is the management's declination to accede to a demand on her part for an increase of salary. Bessie Albott played Miss Bertram's part at short notice on Saturday night.

A MONSTER BENEFIT.

A meeting of metropolitan managers was held at the Hotel Metropole last Friday at which it was decided to hold a benefit for the families of Chief John J. Bresnan and Assistant Foreman John L. Rooney, who were killed at a fire in West Twenty-fourth Street on Dec. 29. The benefit is to be held on the afternoon of Jan. 17 at the Grand Opera House and at the Academy of Music.

Fire Commissioner S. Howland Robbins was elected treasurer, and C. J. Burnham, manager of the Star Theatre, was chosen secretary. The performances are to be given under the auspices of the Fire Department, with the sanction of the Board of Fire Commissioners, the rule forbidding firemen to sell tickets having been suspended in this instance.

The Entertainment Committee comprises Daniel Frohman, A. M. Palmer, M. W. Hanley, E. J. Gilmore, Antonio Pastor, George J. Kraus, C. B. Cline, Henry E. Abbey, and other New York managers.

A subsequent meeting was held yesterday (Monday) afternoon at the Hotel Brunswick, at which T. Henry French was appointed chairman. J. Charles Davis, Alf. Hayman, Harry Husted, C. J. Burnham, and C. B. Cline agreed to act as a business committee. G. F. Hinton, H. S. Chapman, F. E. Reid, Harry Nagle, W. H. Frost, W. W. Austin, and Harrison Grey Fiske were requested to officiate as the press committee.

Fire Commissioner Robbins announced that 20,000 tickets would be printed, of which 12,000 would be distributed for sale among the firemen, and 4,000 would be sent to the fire insurance companies. The general admission is to be one dollar.

Joseph Humphreys and Max Freeman will be the stage managers respectively at the Academy and Grand Opera House. It was decided to form a general committee comprising all the managers of New York theatres.

Among those who have volunteered their services for this benefit are Paul Cinquevalli, the juggler; M. Stainville, mimic; the quartette from The Old Homestead company, various performers from Keith's Union Square Theatre and Tony Pastor's Theatre; Queenie Vassar, Harry Wright and Harry Fisher from Harrigan's, and numerous others. A one-act play will be presented by members of Charles Frohman's company.

At the Academy the performance will be concluded with an act from The Cotton King, and an act from Hanlon's Fantasma will be the concluding number at the Grand Opera House.

The Business Committee will meet this (Tuesday) afternoon at Charles Frohman's office in the Empire Theatre building, and the Entertainment Committee will be in session at the Brunswick Hotel next Thursday afternoon at five o'clock.

GALVESTON'S NEW THEATRE.

The new Grand Opera House at Galveston, Tex., opened on Thursday of last week. It was the most important theatrical event in that city for many years.

The attraction was Marie Wainwright in Lancaster and Magnus' comedy-drama, Daughters of Eve. The performance was liberally applauded, but a very considerable share of the attention of the audience was directed as a matter of course towards the new theatre building.

It is said to be the finest theatre in Texas, and this fact reflects credit on Frank Cox, its architect, and Henry Greenwall, who associated with himself a number of local capitalists in the formation of a stock company that owns the house and the adjoining hotel.

The auditorium is wide and shallow—the best possible shape, as it brings the audience and the actors close to each other. The stage is of splendid proportions, having a width of seventy feet, a depth of forty-five feet and a height, to the gridiron, of sixty-eight feet. It can accommodate the most elaborate productions on the road, and it is said that the acoustics are so fine that the lowest tone on the stage is clearly audible at the back of the house.

Galveston theatregoers are delighted that they have at last a playhouse worthy of a city of its size and importance. Mr. Greenwall is warm in his praise of Mr. Cox, and that architect will direct the building of the theatres at Atlanta and Savannah for the extension of the Greenwall circuit.

AFTER THE GRAND OPERA HOUSE.

A report was spread yesterday that William A. Brady had leased the Grand Opera House for next season.

Manager Brady when questioned about the story said that he had sent in a proposal for the lease of the Grand Opera House, but he had not been notified whether it had been accepted or not.

He added that he had good reason to believe the house would be leased to him, and that if he secured it he would produce melodramas on the same elaborate scale as those presented at the Academy.

JENNIE YEAMANS.

Jennie Yeamans wearied of waiting for Messrs. Canary and Lederer to make up their minds about some of the details of the part which she was engaged to play in The Twentieth Century Girl, and thereupon resigned it. This leaves Miss Yeamans at liberty to accept another engagement. She is one of the cleverest—in many respects decidedly the cleverest—of our soubrettes. Her versatility has been demonstrated beyond peradventure. At singing, dancing, mimicry, and humorous expression she is not excelled. In Jane she won rare comic distinction, but that was only one of a long line of parts in which she scored success.

THOMAS KEENE IS ALL RIGHT.

A report was published last week in the form of a dispatch, that Thomas Keene, the tragedian, was ill. It is emphatically denied by Edwin Arden, his manager, who telegraphs from Tacoma. He says that Mr. Keene lost two performances through hoarseness only, and filled his engagements in Seattle and Tacoma as announced. Mr. Keene is in perfect health. Manager Arden says the report was maliciously spread, and that he can furnish names and other information regarding the perpetrators of the canard.

JOHN L. SULLIVAN'S SEASON.

A press dispatch from the West a few days ago announced that John L. Sullivan, the pugilist star, had quarreled with his leading lady, knocked out his manager in a short encounter, and disbanded his company. On Saturday a telegram to THE MIRROR, from Iowa City, Ia., signed by P. J. Kennedy, Sullivan's manager, said: "There is absolutely no truth whatever in the report that John L. Sullivan has closed his season."

AMONG THE DRAMATISTS.

The German play, Mit Vergnügen, which scored a decided hit some time ago at the Irving Place Theatre in this city, has been translated and adapted into English by that clever and versatile dramatist, Mrs. C. A. Doremus. The American rights to the play belonged to Augustin Daly, who authorized Mrs. Doremus some time ago to adapt the play. The English version is said to be exceedingly well written and to compare most favorably with Mrs. Doremus' best work, such as The Circus Rider, and The Four-in-Hand.

Henry James' new comedy, which was expected to score a great success at the St. James' in London, has proved a dismal failure. It was virtually hissed off the stage. Mr. Alexander's speech at the fall of the curtain must have been a rather disagreeable surprise to the author. The actor-manager coolly informed his audience in so many words that all the blame belonged to Mr. James, the author. We might justly ask why Mr. Alexander produced a play that he knew to be bad beforehand?

Sydney Grundy's play, The Slaves of the Ring, is also a failure at the Garrick. John Hare, the manager, is in despair, as he hoped that this play would run until the long-promised and long-delayed play by A. W. Pinero is ready.

The scarcity in Europe of not only good plays but even of fairly good plays is one of the curious features of the season.

A. M. Palmer, according to his contract with David Belasco, will pay a forfeit of $2,500 on Jan. 15 to the author, owing to his inability to produce Heart of Maryland on account of the success of The Fatal Card.

George Barr, manager of Dad's Son-in-Law, has written and copyrighted a new comedy-drama in four acts entitled The Human Race. It is said to be an American play with novel effects.

A cablegram from London last Wednesday announced the success of Dorcas, the play by Harry and Edward Paulton that is being given in this country by Pauline Hall. Edward Paulton, by the bye, exhibits with exultation the English press notices of his latest production, A World of Trouble. It was acted for the first time on Dec. 2 at the Grand Theatre, Birmingham. The criticisms are highly commendatory and read as if A World of Trouble was the greatest Paulton hit thus far.

William L. Hammell is the author of The Midnight Express and The Tramp Millionaire—a sensational melodrama and a comedy-drama respectively.

Stanislaus Stangé is writing a play for A. Q. Scammon's Burglar company to alternate with that play. The commission was given to Mr. Stangé a few days ago.

W. H. Crane is to produce a new play by Martha Morton, called Father Versus Son, at Washington, D. C., a week from next Saturday. It is said to be founded on a German play.

The Night Desk is the title of John J. McNally's new farce for Peter F. Dailey. It will be produced next September at the Hollis Street Theatre in Boston.

HOLIDAY TOKENS.

Adele Clarke received many handsome presents on Christmas and New Year's from New York and Denver friends.

Manager Jule Walters gave his company playing Side Tracked a dinner on Christmas Day at Alton, Ill.

Citizens of Dayton, O., through William H. Young, presented to Al. G. Field on Christmas night in that city, during his minstrel entertainment, a gold charm set with five handsome diamonds, as a token of appreciation of his services for the Charity Circus given in that city last Summer.

The employés of the Star Theatre, Cleveland, presented Manager Drew with a diamond stud.

Manager J. M. Ward gave a supper on New Year's Eve to the members of the Pawn Ticket 210 company. P. A. Anderson and Frank Duane gave recitations, and Amy Lee and Miss Dunbar sang. The affair was thoroughly enjoyable.

The Passing Show company on Christmas Eve in Minneapolis presented George P. Towle, the musical director, with a superb ivory bâton, mounted with gold and set with diamonds. Mr. Henshaw made a felicitous presentation speech and Mr. Towle responded happily. Stage Manager E. S. Tarr was presented by the company with a handsome gold watch and chain. His assistant, Mr. Mason, was also remembered.

UNDER THE BLACK FLAG.

The Graham Earle company is playing in the South in a repertoire that includes Forgiven, Fred. Bryton's play, and what the management of the company calls "our own version" of Mr. Potter of Texas. As the author of the latter has the exclusive right to his work, the Graham Earle company would seem to be pirates in both cases.

Richard Anderson, who is playing in Killarney and the Rhine with J. E. Toole, writes to THE MIRROR to say that the report that he was to appear at Davis' Theatre, Scranton, Pa., Dec. 24-26 in The Indian Hero, was erroneous. Mr. Anderson has postponed his starring tour in this play until next season, and says it is evidently the date of some pirate who is using his piece.

A letter sent to the advertising agent of the Grand Opera House at Des Moines, Ia., by E. C. Riddle, whose address was given as Duncombe, Ia., asked if the recipient had any "pick-up dramatic lithos. and stand work" he could send "a couple of hundred or more C. O. D. for a couple of dollars, quick." This species of dishonesty illustrates the methods resorted to by play pirates in the presentation of their nefarious calling.

COMPANIES CLOSED.

The Circus Girl recently closed in Pennsylvania.

His Nibs the Baron closed at Dayton, O., owing to poor business.

The Bates Brothers' Humpty Dumpty company stranded recently at Granville, N. Y.

Slaves of Gold closed in Springfield, O., last week, but it is expected that the play will resume in February.

Kate Claxton has given up the idea of going to California, and closed her season last Saturday.

The stock company engaged for the Castle Square Theatre, Boston, which had been playing Captain Paul at the Grand Opera House in Philadelphia, closed there last Saturday and returned to New York yesterday (Monday), minus two weeks' salary that they claim is owing them.

The Pulse of New York closed in Cincinnati on Saturday night.

My Partner closed season on Jan. 19.

MATTERS OF FACT.

Kirk Armstrong, the Swedish dialect comedian, has been seriously ill from pneumonia for the past two months. The Pete Peterson company, of which Mr. Armstrong was the star, will accordingly not go on the road again this season.

The owners of the Grand Opera House in Jacksonville, Ill., have leased that building to Tindale, Brown and Company, a local music firm, who will take possession on Jan. 27. The lease of the present management will expire on Jan 26.

At the request of Davis and Keogh, managers of On the Mississippi, William Courtleigh continues with that organization for another fortnight, closing at Pittsburg, Jan. 19.

Liska Edwardi, who is billed as being with both the Only a Farmer's Daughter, and George Monroe's My Aunt Bridget companies, is not with either of them. Miss Edwardi is at present playing in St. John.

Austin Burrell has been engaged by Harbury and Flockton to paint the scenery for their coming production of The Flying Dutchman.

Walter D. Botto may be permanently addressed in care of the American Theatrical Exchange, 1180 Broadway.

John D. Gilbert, the popular comedian and originator of many successful roles, is disengaged for comic opera or burlesque engagements. His address is No. 292 Sheffield Avenue, Chicago.

The ballad, "Baby's Letter," will be sent to professionals sending ten cents to the Meck Publishing company, Indianapolis, Ind.

Good vaudeville, burlesque or melodramatic attractions can secure desirable open time for the balance of the season at Robinson's Opera House, Cincinnati.

W. F. Phillips, care of this office, has $800 to invest in a paying enterprise.

The American Dramatic Exchange, with offices at Unity Building, Chicago, is doing a general agency business. J. D. Williams has been engaged as acting manager.

Jessie Bradbury has been engaged for the part of Gwendoline in Prince Pro Tem.

Frank E. Morse having closed with The Great Brooklyn Handicap company is open for the balance of the season.

Minnie Goodfellow, a capable and trustworthy wordrobe woman, who can also play minor parts, is seeking engagement with responsible attraction.

Percy Gaunt, the well-known composer, is at liberty for the first time in eight years. Mr. Gaunt wrote all of the music for Hoyt's successes.

Blanche de Berzsenyi, Hungarian singer and dancer from London, Paris, and more recently Koster and Bial's, is disengaged. Communications should be addressed to her agent, Edmund Gerson, No. 1227 Broadway.

Clark and Peattie have assumed the management of Peattie's Academy of Music, Fishkill-on-Hudson, N. Y., and are prepared to book only good attractions for this and next season.

A comedian who can play a strong comedy old man is wanted by a recognized standard attraction. Apply at once to American Drama, care Gribler Bank Note Company, 371 Dearborn Street, Chicago, Ill.

The Pope Manufacturing Company, Hartford, Conn., the makers of the world-renowned Columbia Bicycle, have issued their pad calendar for 1895. It will be found to be very useful as a desk calendar and memoranda. It is sent to any address by the Pope Company upon receipt of ten cents in postage stamps.

Charles H. Mills, the receiver for Proctor and Soulier, as lessees of the Leland Opera House, Albany, announces some good time as being still open at this house.

George Knowlton closes his engagement with Ullie Akerstrom Jan. 19.

A first-class attraction only is wanted by Mansfield and Magee for the week of Jan. 28 at the Grand Opera House, Boston, Mass.

Ed. C. Pearson, an agent of twenty years' experience, is at liberty.

Married.

KERSANDS—STRONG.—Billy Kersands to Louisa Strong at Donaldsonville, La., on Jan. 6.

SIMMONS—LEE.—On Dec. 25, Henry G. Simmons to Nellie Lee.

Died.

BUCKINGHAM.—In Louisville, on Jan. 6, May Buckingham, aged 32.

COREY.—J. B. Corey, in Chicago, on Saturday, Jan. 5.

CUMMINGS.—Charles Cummings, at Bellevue Hospital, on Jan. 4.

GEHLING.—On Dec. 25, in Falls City, Neb., Michael Gehling, aged 67.

HYAMS.—Mrs. Rachel Hyams, on Jan. 1, in Jersey City, aged 95.

RIDDELL.—Marion Riddell, in New York city, on Jan. 2, of peritonitis, aged 24.

WEEK OF
Jan. 28
OPEN
For a Strong First-Class Attraction
at the
GRAND OPERA HOUSE
BOSTON.
Address:
MANSFIELD & MAGEE.

THE AMERICAN DRAMATIC EXCHANGE.
UNITY BUILDING. (Formerly Bennett's.) CHICAGO.
Plays supplied, people engaged, companies routed, etc. Now in its sixth successful season. All managers wanting first-class people will find it to their advantage to patronize us. All communications should be addressed as above. J. D. WILLIAMS, Acting Manager.

CORRESPONDENCE.

[CONTINUED FROM PAGE 6.]

ley Burlesque co. did a good business. This house did a land office business both Christmas and New Year's. ==Item: Abe Leavitt, of the Rentz-Santley co., was presented with an elegant diamond charm by the members of the co.

PLAINFIELD.—Music Hall (I. C. Varian, manager): The White Squadron Dec. 28; fair house. Joe Ott in The Star Gazer was the New Year's attraction, and gave two excellent performances to good business 1. Ralph C. Varian, treasurer, will play during the return engagement of the Lillian Kennedy co. Minnie Lester 7-12; W. C. T. U. 15; Texas Steer 21; Ivy Leaf 23; Lost Paradise 24, Keene 29.

RED BANK.—Opera House (C. E. Nieman, manager): Only a Private made a hit Dec. 31 before a good-sized audience. Royal Arcanum entertainmet 1; big house.

ELIZABETH.—Drake Opera House (William McD. Drake, manager): White Squadron Dec. 27; fair house. Agnes Herndon, matinee and evening, to good houses 1. William Barry 7; Oliver Twist 14; Still Alarm 17; James B. Mackie 21; A Texas Steer 24; Police Patrol 31.

NEW YORK.

ALBANY.—Leland Opera House (C. H. Wills, receiver): Kate Claxton, with a good co., played The Two Orphans Dec. 27, 28, and 29 changed the bill to My Lady Reckless. A No. 2 Gaiety Girl co. appeared 31, 1; performance mediocre at advanced prices. Otis Skinner in His Grace de Grammont 2; The Cross Roads of Life 3, 4; Shaft No. 2, 7-9.==Harmanus Bleecker Hall (C. H. Smith, manager): Della Fox and a large co. gave a delightful performance of The Little Trooper 31. The audience was large and fashionable. Among those who occupied boxes were Governor Morton and Ex-Governor Flower, with their families. The Wilbur Opera co. followed 1 in The Black Hussar in the afternoon and Boccaccio in the evening. They will remain all the week, changing the bill at each performance. Daly's co., headed by Henry E. Dixey, 8, 9; De Wolf Hopper 15.==Gaiety Theatre (Thomas Barry, manager): The Watson Sisters' Burlesque co. opened to big business 31. Night Owls 7.==Items: Arthur Rehan is arranging for the coming of Daly's co. A very attractive announcement in the form of an invitation to attend the performances has been issued by Manager Smith.—The Delavan House, at which many of the prominent actors and actresses have stopped, and which was well known among the profession, was totally destroyed by fire 30.—Receiver Wills, of the Leland Opera House, has decided to take charge of the theatre personally, and will be aided by Treasurer Gerber. The case will be tried on its merits soon.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): James O'Neill, supported by a fairly good co., appeared in Virginius Dec. 31 and Monte Cristo 1 to large audiences. On 2 Della Fox presented The Little Trooper to good business. Otis Skinner 7-9.==Cook Opera House (H. A. Foster, manager): Jane, as interpreted by a good co., attracted fine houses 31-2. Field and Hanson's Drawing Cards pleased large audiences 3-5. A Cracker Jack 7-9.==Academy of Music (Louis C. Cook, manager): Madame and Augustin Neuville appeared in The Boy Tramp and Cell 22, 31-5, and business was excellent. Sam Jack's Creole co. 7-12.==Musee Theatre (W. C. Moore, manager): Business remunerative week of 31-5; straight variety seemingly satisfactory. Continuation of same 7-12.

GENEVA.—Smith's Opera House (F. K. Hardison, manager): Shore Acres, Dec. 27, failed to connect on account of snowstorm; $500 advance sale. Week beginning 31, Howard Stock co. to fair business. Springer and Welty's Black Crook 10; Kermiss, benefit City Hospital 17-19.

CANANDAIGUA.—Grand Opera House (McKechnie and Mather, managers): Herbert Cawthorn in A Cork Man pleased a very large audience Dec. 28. Field and Hanson's Drawing Cards 2.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathbone, manager): House dark week ending 5.

OLEAN.—Opera House (Wagner and Reis, managers): Conroy and Fox 12.==Academy of Music (Olean Music Co., managers): Dixon's Tom Sawyer did a fair business 27, and pleased. Vreeland's Minstrels 9.

OWEGO.—Wilson Opera House (John R. Sweet, manager): Fanny Rice in A Frau's Frolic Dec. 31; fashionable and well pleased house. John Brennan in Tim the Tinker 7.

UTICA.—Opera House (H. E. Day, manager): John Kernell in McFadden's Elopement Dec. 27; fair business; performance poor. The local amateurs of this place, who sang The Pirates of Penzance so successfully a short time ago, repeated the performance 28 to fair business. Thompson and Ryer's Two Sisters entertained a large and well-pleased audience 1. Olga Nethersole 24; In Old Kentucky 29.

ITHACA.—The Lyceum (M. M. Gutstadt, manager): Willie Collier in A Back Number Dec. 27; good business. Fanny Rice, afternoon and evening 1, to good business. Otis Skinner 5.==Music Hall (Conservatory of Music): The Ovide Musin Concert co. 5.

BALDWINSVILLE.—Howard Opera House (H. Howard, manager): The McGibney Family 9. The Knights of S. F. I. will hold a convention 10.

PLATTSBURGH.—Theatre (W. A. Drowne, manager): Owing to a change in route, Shaft No. 2 failed to appear 1. House dark 5. Due: Prince Pro Tem 14.

BATAVIA.—Dellinger Opera House (E. J. Dellinger, manager): The Private Secretary to a fair house Dec. 27. Jane 3.

CORTLAND.—Keator Opera House (North End): The McGibney Family Concert co. 4; The Little Avenger 10.==Cortland Opera House (Warner Rood, manager): Shore Acres Dec. 29; delighted audience. Fanny Rice 4.==Item: Cortland people are always glad to see Frank Conant in town. He always brings the best of attractions, and plays to the best business.

SARATOGA SPRINGS.—Putnam Music Hall (J. E. Smith and Co., managers): Lincoln J. Carter's The Tornado co. gave a good performance to a light house Dec. 27, owing to a heavy snowstorm. Crane's Players closed a three days' engagement 2 to fair business. This co. carries a good orchestra.==Town Hall (J. M. Putnam and Co., managers): Shaft No. 2, 3; good business.

CORNING.—Opera House (A. C. Arthur, manager): Shaft No. 2, which was booked to play Dec. 29, was unable to give their performance on account of the failure of the railroad company to get their baggage here in time for the performance. Herbert Cawthorn in A Cork Man pleased an overflowing house 31.==Item: During the performance both Mr. and Mrs. Cawthorn were presented with flowers by their Corning admirers. Mr. Cawthorn does not close his season 1, but merely lies off for two weeks to reorganize, opening again in Chicago 21.

SYRACUSE.—Bastable Theatre (Frank D. Hennessy, manager): The New Boy, with James T. Powers featured, pleased good-sized audiences Dec. 27-29. Two Old Cronies to good attendance 1. Augustin Daly's Gaiety Girl 4, 5; Otis Skinner 11, 12.==Wieting Opera House (Wagner and Reis, managers): Della Fox in The Little Trooper 1; large house. Fields and Hanson's Drawing Cards 7, 8.==H. R. Jacobs' Opera House (C. H. Plummer, manager): Primrose and West's Minstrels to fair business 27. The Coast Guard was fairly attended 31-2. Power of the Press 7-9; In the Tenderloin 10-12.==Items: W. R. Shirley, an English actor with The New Boy, has signed with Shaw's Washington Stock co., in support of Frederic Bond, for next season, including the Summer engagement.—John Burke joined The Coast Guard 31 as leading man.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Kitte Rhoades finished a seven days' engagement to good business Dec. 29. Two Sisters to good business 31; co. good. The Colonel and I to fair business matinee and evening 1.

HORNELLSVILLE.—Shattuck Opera House (S. Oseoski, manager): Owing to strong counter attractions, Shaft No. 2, the New Year's Eve attraction, had a rather light house. The co. was good, and the scenic effects novel.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): Joe Ott in The Star Gazer Dec. 29; good business. Annie Ward Tiffany in Lady Blarney 1; S. R. O. The Derby Mascot 2; paying house.

COHOES.—City Theatre (Powers and Williams, managers): Two Old Cronies Dec. 31; small house. Amateur Minstrels 1; Learock in Faust 3; Cross Roads of Life 5.

NIAGARA FALLS.—Park Theatre (H. A. Foster, manager): Field and Hanson 1 pleased a packed house. The Two Sisters 11.

GLOVERSVILLE.—Kasson Opera House (Will. E. Gant, manager): Kennedy's Players finished a week's engagement Dec. 29, doing a good business. Learock's Faust gave satisfaction to a large-sized audience 1. A Cracker Jack 15; Joe Ott 17; Police Inspector 19; Maud Hillman 21-26.

LYONS.—Memorial Hall (John Mills, manager): House dark Dec. 31-5.

TROY.—Griswold Opera House (S. M. Hickey, manager): The Passing Show drew largely Dec. 27. John Kernell in McFadden's Elopement to fair houses 28, 29. The Cross Roads of Life to good business 31, 1.==Rand's Opera House (Gardner Rand, manager): Jane was presented 28, 29 to good business.==Gaiety Theatre (James Hearne, manager): The Night Owls week ending 5 to big houses.

HUDSON.—Opera House (F. H. Kells, manager): House dark Dec. 30-5.

JOHNSTOWN.—Grand Opera House (Charles H. Ball, manager): House dark week of Dec. 24-31.

LOCKPORT.—Hodge Opera House (H. L. Truby, manager): Fields and Hanson's Drawing Cards Dec. 31; S. R. O. Two Sisters 12.==Items: Prof. G. H. Lawson, the musical director of the house, has left for a three months' visit to his home near London, England.—Manager Truby states that the half season ending Jan. 1 has been very prosperous, and that his profits were far beyond his expectations. This happy state of affairs is surely merited, as he has supplied only first-class attractions, and has proved himself capable of managing his house in a very business-like manner, albeit courteous and gentlemanly to all.

WATERTOWN.—City Opera House (E. M. Gates, manager): The Two Sisters 3; good business.

KINGSTON.—Opera House (C. V. Dubois, manager): Dark week ending 10.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Lost Paradise was presented Dec. 27 by William Morris and a capable co.; large and enthusiastic audience. The Passing Show 29 pleased a fair-sized audience; performance fair. The Derby Mascot 1; large audience; performance good. Joe Ott in The Star Gazer 8.

NEWBURG.—Academy of Music (Fred. W. Taylor manager): On Dec. 31 The Passing Show gave general satisfaction to a large and well-pleased audience, although the co. was very badly crippled, having left three of their number ill in Poughkeepsie. Laura Biggar was confined to her bed, and was unable to appear, as was also Mrs. Burt Haverly. Richard Golden in Old Jed Prouty packed the house 1 at both matinee and evening performances. Robin Hood Opera co. 3; Shore Acres 7; Maude Hillmann 14-19.

BINGHAMTON.—Stone Opera House (Clark and Delavan, managers): Joe Ott in The Star Gazer Dec. 27 to light business; audience pleased. Shore Acres 28 delighted a packed house. Curtain calls were frequent. Thomas E. Shea in repertoire week of 31-5, producing Monte Cristo, Dr. Jekyll and Mr. Hyde, Richelieu, and Escaped From Sing Sing to large and well-pleased audiences. Fanny Rice in Frau's Frolic 9; Two Sisters 10.==Bijou Theatre (A. A. Fennyvessy, manager): Austin's Giganteans and living pictures 31-2 to paying business. Peck's Bad Boy 2.

RONDOUT.—Liscomb's Opera House (George G. Liscomb, manager): Reed's Comedians Dec. 24; fair business. Maude Hillman 7-12.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Howard Stock co. in repertoire Dec. 24-29; light business. The Coast Guard 3.

NORTH CAROLINA.

GOLDSBORO.—Messenger Opera House (B. H. Griffin, manager): Gorton's Minstrels Dec. 31; fair house.

CHARLOTTE.—Auditorium (N. Gray, manager): U. T. C. 1; good business; performance unsatisfactory.

OHIO.

COLUMBUS.—Grand Opera House (J. G. and H. W. Miller, managers): Hagenbeck's Trained Animals Dec. 24-29; fair business. 1492, with an excellent co., opened to a good house 31. James O'Neill 7-9; Dan'l Sully 10-12.==High Street Theatre (Albert G. Ovens, manager): Lewis Morrison 24-26; Gracie Emmett 27-29; both to good business. A Trip to Chinatown 31-2. J. E. Toole 3-5; Wang 7-9.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): The American Travesty co. in Off the Earth Dec. 28, 29; fair business. Tim Murphy and Eugene Canfield in In Alimony, New Year's matinee and night; crowded houses. The two comedians and a fair cast gave satisfaction. Walker Whiteside 8; Wang 10; Witch of Endor, local, 17-19; Shore Acres 23, 24; Jane 26; Thomas Q. Seabrooke 29; Passing Show 30.==Park Theatre (Harry E. Feicht, manager): A Flag of Truce 27-29; good business. Charles A. Loder in Oh, What a Night! 31-2; S. R. O. The comedy delighted everybody.==Memorial Hall (Soldiers' Home): Professor Ansbach, New Year's night; crowded house. His tricks of legerdemain were well received. The Burglar 4; Gorman Brothers 15.==Items: The Al. G. Field Minstrel co., played to over $2,000 on Christmas Day at the Grand Opera House, the largest one day's receipts in the history of the house.—The American Travesty co., is the only theatrical organization that came to, and will leave this city in a special train, having three scenery, one coach, and two sleepers. The co. left for Philadelphia on Sunday morning 30.—Billy Galt of the National Comedy co., is in the city for a few days, calling on old friends. The Grand Opera House enjoys a new drop curtain, which is an artistic improvement over the former one. Miami River, the subject, is a scene from our own river, and is from the brush of John G. Wilson, of Indianapolis.—H. W. Tre Denick of The American Travesty co., was at one time a dry goods clerk in this city.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Powell the magician Dec. 27; poor business. The Slaves of Gold 1; business good at both matinee and evening performance. Conroy and Fox in Hot Tamales 3; Wang 9; 8 Bells 11.==Black's Opera House (Samuel Waldman, manager): The Punch Robertson co. 24-29; business fair. The Marie Kinzie co. 31-1; business opens good.

TROY.—Opera House (G. A. Brannan, manager): Charles A. Loder in Oh, What a Night! Dec. 28 gave an indifferent performance to a fair audience. The performance was marred to one half the audience by the piano player (of the co.) refusing to play unless the piano was placed directly in front of the stage. Conroy and Fox in Hot Tamales 2.

SANDUSKY.—Biemiller's Opera House (Charles Baetz, manager): The Ohio State University Dramatic Club booked for Dec. 28 canceled, owing to other holiday engagements. Sandusky amateur minstrels did well 29 in behalf of "Sweet Charity." George H. Emerich in McNulty's Visit pleased two large audiences 1. The Gormans in The Gilhoolys Abroad 5, and 1492, 9.==Item: McNulty's Visit co. were right royally banqueted by the Sandusky Elks after their performance 1. A number of popular visiting brethern were also present and all unite in voting thanks for their hospitality.

FREMONT.—Opera House (Heim and Haynes, managers): Anna Eva Fay Dec. 29; poor house. Wang 3; Gorman Brothers 7; Clay Clement 18.

EAST LIVERPOOL.—New Grand (James E. Orr, manager): Robert Hilliard Dec. 29 in The Nominee to a full house. Professor Granger 31-1 to fair business.

PAULDING.—Grand Opera House (J. P. Gasser, manager): Dark Dec. 24-29. Walker Whiteside in Hamlet 3.==Model Opera House: Dark.

GALION.—Central Opera House (Waldman and Rettig, managers): Model Comedy co. closed week of Dec. 24 to small business. London Belles 2.==City Opera House (S. E. Riblet, manager): McNulty's Visit 5.

MANSFIELD.—Memorial Opera House (E. R. Endley, manager): Peck's Bad Boy to good business matinee and evening Dec. 25. Field's Minstrels 28; good performance to a fair-sized house. 1492, 8; McNulty's Visit 10; Adam's Crazy Lot 19; The Ensign 22.

STEUBENVILLE.—City Opera House (Charles J. Vogel, manager): Tornado Dec. 28; fair house. Maids of Greece, under the auspices of the Steuben Lodge No. 1, K. of P. New Year's eve and matinee; good business. Miss Evylene Knestrick, of Cleveland, O., deserves praise for its artistic success. Al. G. Field 2; Land of the Midnight Sun 6; Jane 11.==Item: Manager Vogel was one of the end men at the Turner's Minstrel performance on New Year's night and made a "hit."

WASHINGTON C. H.—Opera House (H. B. Smith, manager): Si Plunkard 1; good house. Limited Mail 4; New York Athenæum comb. 7-12.

HAMILTON.—Globe Opera House (Connor and Vogt, managers): Paul Dresser in the farce-comedy A Green Goods Man to a fair house Dec. 27. Fast Mail to a good house 1.

MASSILLON.—Bucher's Opera House (G. T. Crawford, manager): Madge Tucker Comedy co. Dec. 24-29; poor business. Winternitz Concert co. 31; good house.

AKRON.—Academy of Music (W. G. Robinson, manager); Corse Payton Comedy co. pleased large audiences during their week's engagement Dec. 24-29. London Bells Burlesque co. drew a good house 31. The Gormans in Gilhoolys Abroad pleased large houses New Year's afternoon and evening.

WILMINGTON.—Opera House (Al. Doan, manager): A Green Goods Man Dec. 28 to a fair house. The co. is good but the play is bad. Si Plunkard 2; Walker Whiteside in Hamlet 9; Fabio Romani 14; Stowe's U. T. C. 23.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Wilfred Clarke Dec. 29 in A Widow Hunt to good attendance.==Item: Pearl Revere of this city is at Koster and Bial's.—The Circus Girl comb. reorganized here and is touring the adjoining villages.

CHICAGO.—Maple Opera House (Louis Simmermacher, manager): House dark week ending Dec. 29. McNulty's Visit 2.

CIRCLEVILLE.—Grand Opera House (P. A. Wallace, manager): House dark Dec. 31-5.

NEWCOMERSTOWN.—City Opera House: Leonzo Brothers Dramatic co. to satisfactory business Dec. 17-21. The Private Secretary, booked for 21, failed to appear. H. H. Emmett, the second attraction of the People's Lecture Course 26; The Devil's Web co. 31-1.

CAMBRIDGE.—Hammond's Opera House (Robert Hammond, manager): Carter's Tornado played against the biggest snow storm of the season Dec. 29, doing very well.

BUCYRUS.—Opera House (V. R. Chesney, manager): Hoss and Hoss Dec. 22; good business. Uncle Dudley 28; good performance; attendance fair. Limited Mail 31; packed house.

WARREN.—Opera House (Elliott J. Leiger, manager): Uncle Dudley Dec. 26 and Gorman's Gillhoolys Abroad 29 to light business.

NEWARK.—Music Hall (E. Wallace, manager): The Marie Kinzie co. booked for week of Dec. 24 played four nights and had to close owing to illness in the co. Business moderate. Walter Lawrence and Engel Summer in Fabio Romani delighted a fair audience 31. J. E. Toole 8.==Opera House (J. H. Miller, manager): The George W. Larsen co. closed a week of poor business 29.

URBANA.—Market Square Theatre (H. H. Williams, manager): The Mr. and Mrs. Robert Wayne repertoire co. closed a fair week's business Dec. 30. Limited Mail 2.==Item: Owing to Mr. and Mrs. Harry Jackson and J. C. Rabish retiring from the Wayne co., manager Wayne has decided to close his season until March. They will close in Dayton 5. C. B. Holliday, who went out ahead of the Waynes, has returned home.—Harry Jackson's new play, A Mad Marriage, was produced here 29. It is a strong piece.

KENTON.—Opera House (W. J. Caris, manager): Effie Ellsler supported by Robert Drouet and an excellent co. presented Doris Dec. 29 to a very large and fashionable audience at advanced prices. Audience highly pleased. Frank Weston made a hit as Brian O'Neil. Conway and Fox in Hot Tamales 7; Stetson's U. T. C. 12.

IRONTON.—Masonic Opera House (B. F. Ellsberry, manager): The Robinson Opera co. week of Dec. 24-29 to large and well-pleased audiences. Fabio Romani 1; A Barrel of Money 3.

CANAL DOVER.—Big 4 Opera House (Beiter and Cox, managers): Al. G. Field's Minstrels gave a fine performance to a big house Dec. 29. J. E. Toole in Killarney and the Rhine; Stetsons U. T. C. 17; James Young 19.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): Kentuck booked for Dec. 21 failed to appear. Local talent assisted by Natchez Quartette of Zanesville and Welsh Choir of Shawnee for charity 28 drew S. R. O. Stowe's U. T. C. 11; Walker Whiteside 12.

MIDDLETOWN.—Sorg Opera House (J. C. Brereton, manager): Powell Dec. 25; fair business.

TOLEDO.—People's Theatre (Brady and Garwood, managers): The Truss Opera co. presented Wang to good business Dec. 31-2. A Trip to Chinatown rest of the week to fine houses.

CANTON.—The Grand (L. B. Cool, manager): Robert Hilliard in The Nominee pleased a large audience Dec. 28. Camille D'Arville in Madeline, or The Magic Kiss to the capacity of the house matinee and evening 1.

UPPER SANDUSKY.—Opera House (Virgil Gibson, manager): Elmer E. Vance's Limited Mail Dec. 29; audience; general satisfaction.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): Week of Dec. 24 dark.

TIFFIN.—Noble's Opera House (E. B. Hubbard, manager): The Limited Mail Dec. 26; full house and gave general satisfaction. Beatrice received special attention. McNulty's Visit 29; rather poor business. Anna Eva Fay 30; big business. The Gilhoolys Abroad 3.==Item: Manager Vance, of the Limited Mail, says he has been playing to big business all along the line this season.

DEFIANCE.—Citizen's Opera House (B. F. Enos, manager): The Brownies, by local talent, was given Dec. 31-1 and matinee 1 to poor houses. This performance was under direction of H. B. Thearle and Co., Chicago, and for the incompleteness of the production richly deserved the poor reception accorded; it is much to be regretted as the entertainment was given for the benefit of the house. Gorman's Minstrels 8; Oscar P. Sisson 19; Dazzler, return date, 25. Ten Nights in a Bar-Room billed 3, canceled.==Item: Manager Enos has leased Myer's Opera House which has been dark for a number of years.

CARROLLTON.—Opera House (Taylor and Butler, booking managers): Enemies for Life Dec. 28 and Wilson Day's repertoire co. 31, 1 failed to appear. Killarney and the Rhine 11; A Crazy Lot 25.

OREGON.

PORTLAND.—Marquam Grand (W. P. Adams, manager): McKee Rankin Dec. 24, 25 in The Canuck and Rip Van Winkle to fair business.==Cordray's New Theatre (John F. Cordray, manager): The Charles Riggs Dramatic co. in The Galley Slave and Woman Against Woman 24-30 to large and well-pleased audiences.==Orpheum (W. S. Ford, manager): Charlotte, Essie, and Minnie Tittell in Rider Haggard's She 25-30, with Charlotte as She, her original character, drew well-filled houses.==Items: The Portland Elks, No. 142, gave a Christmas entertainment in their hall in the Marquam 27. It was an enjoyable affair. A Christmas tree, laden with goodly presents, was stripped by Santa Claus, who was impersonated by Henry Griffin, dressed in full evening suit of white linen, his head donned with a silk hat and his face circled with red whiskers. He was a big success. Ex-Chief of Police Hunt was the poet of the evening. As each present was handed out to the various Elks, he jingled forth humorous and apposite rhymes thereof.—Deserved commendation by playgoers and theatrical folk in general is heard on every side by your correspondent for the Christmas Number. Everybody agrees it is the greatest and prettiest holiday publication of the year. The news-stands all report an unusually large sale of the '94 number. Managers Adams, Cordray, and Ford have nothing save words of praise for The Mirror's holidy achievement. Your correspondent congratulates The Mirror upon its Christmas success.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—Overholser Opera House (Ed. Overholser, manager): Lincoln Carter's Fast Mail Dec. 21; large and well pleased audience.

PENNSYLVANIA.

HARRISBURG.—Grand Opera House (Markley and Co., managers): Rhea presented The New Magdalen to fair business Dec. 28.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): The Black Crook pleased a fair house Dec. 28. The co. deserve mention for handling their scenery so efficiently on the small stage.==Items: Manager Quirk is a man of diversified talents, and during the illness of his bill-poster, he hung the paper for "the Police Inspector 5 as though he were a graduate of the brush and bucket school.—The opera house of Mahanoy City, Pa., is one of the few in the State that is not on the ground floor. A comedian recently tapped a vein of humor in that direction and remarked "that no matter how elevating a performance was the audience had to 'come down' before leaving the building."

WILKESBARRE.—Grand Opera House (M. H. Burgunder, manager): The most severe snowstorm of the season interfered with the attendance of The Star Gazer Dec. 28. Rhea in The New Magdalen 27; the snowstorm and a complete blockade of the entire trolley system depleted the attendance. The co. was in the main the same as seen here before and gave a finished performance. The Dazzler 28; fair house. Shore Acres, the dramatic treat of the season, drew a large house 31. Louis Aldrich in My Partner New Year's matinee and evening, pleasing a large house at each performance.==Music Hall (Daniel Shelby, manager): Marie Jansen in Delmonico's at Six pleased a good-sized audience 27 at advanced prices. In the Tenderloin 28, 29; fair business. Kennedy's Players opened a week's engagement 31 to a good house, and at New Year's matinee and drew large and well-pleased audiences.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): Rhea in The New Magdalen Dec. 26; good business. Chauncey Olcott 27 in The Irish Artist to a packed house. Joe Ott 28 in The Star Gazer to good business. Shore Acres 1, matinee and evening to packed houses.==The Frothingham (O. E. Jones, manager): In the Tenderloin 27; fair business. Hoss and Hoss 1 matinee and evening; fair business.==Davis' Theatre (George E. Davis, manager): Peck's Bad Boy 31-2; large business.

CONNELLSVILLE.—New Meyer's Opera House (Charles R. Jones, manager): Hoss and Hoss Dec. 26; fair-sized audience. Trolley System 29; poor house.

FRANKFORD.—Music Hall (W. B. Allen, manager): Minnie Lester opened Dec. 31 for a week in repertoire to a very good house. Sadie Hasson 7; The Outcast 12.==Item: Three hundred and forty-four little tots accepted Manager Allen's invitation to attend the matinee performance on Christmas. Mr. Allen inserted a notice in a local paper extending an invitation to all children whose parents were unable to pay the price of admission that they would be admitted free. Through this invitation Manager Allen says that 344 little tots were made happy. The little ones were placed in the best seats and they all received a toy. So neatly was the whole affair arranged that the ushers did not know they were admitted free. Manager Allen made a promise that the business would be confidential and so it was. To enable Music Hall to extend the courtesy to the little ones, Manager Allen was compelled to buy the house for that day.

FREELAND.—Opera House (John J. Welch, manager): House dark Dec. 31-5.

GREENSBURG.—Lomison Theatre (R. G. Curran, manager): Stetson's U. T. C. Dec. 27; good-sized audience. Peter Maher's Specialty co., booked for 28, cancelled. Paul Kauvar 3; Jane 8; Herbert Cawthorn 19; Oliver Bryon 23, 24.==Item: Major Billy Kibble, of this city, who is with Stetson's U. T. C. co., renewed old acquaintance with his many friends while here with his co.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): Agnes Herndon in La Belle Marie Dec. 25, matinee; crowded house; 29, evening, Wedded But Not Mated to S. R. O. The Irish Artist 30; large and pleased house. Dockstader's Minstrels 31; large house.==Item: Manager Hargreaves has taken the management of Agnes Herndon's co. for the rest of the season.—The members of South Before the War co. passed through Chester on 25 on the B. and O. When they passed the spot where Charles Smith, a former member of the co., was killed, flowers were thrown out of the cars in respect to his memory.

YORK.—Opera House (B. C. Pentz, manager): Jane Dec. 27; fair house; unfavorable weather; performance excellent. Y. M. C. A. Star Course, Madame Decca in concert, to big business 29. Eichelberger's Operatic Minstrels (local) 2; Princess Bonnie 5.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): The Waite Comedy co. did a big business Dec. 24-29. 8 Bells 7; Hot Tamales 9; Black Crook 19.

FRANKLIN.—Opera House (James P. Keene, manager): The Gormans in Gilhoolys Abroad Dec. 29; good house. 8 Bells 3; Frank G. Carpenter 14.

MONONGAHELA.—Gamble's Opera House (Sam P. Yobe, manager): Vreeland's Minstrels Dec. 27; good performances; small house owing to heavy snowstorm. Jane 31 delighted a fair house despite the fact the thermometer was hovering about zero.

BERWICK.—P. O. S. of A. Opera House (F. R. Kitchen, manager): Durkin and Scanlan's Variety co. 1; poor house; poor performance.==Item: The Mirror is on sale at Reagan & Co.'s drug store, where advance sale is held.

NEW CASTLE.—Opera House (R. M. Allen, manager): The Tornado pleased a fair-sized audience 1.

CORRY.—Weeks' Theatre (L. A. White, manager): Effie Ellsler in Hazel Kirke (by request) Dec. 26; large and fashionable audience.

WARREN.—Library Theatre (F. R. Scott, manager): Bartholomew's Equine Paradox Dec. 31-2; good business. Audiences were pleased.

PHILIPSBURG.—Pierce's Opera House: House will be dark for two weeks.

JOHNSTOWN.—Adair's Opera House (Alexander Adair, manager): The Trolley System Dec. 31; moderate business; good performance. The Private Secretary 1; poor business; performance gave general satisfaction.==Johnstown Opera House (James G. Ellis, manager): Paul Kauvar 2; good business; splendid performance.

ALLENTOWN.—Academy of Music (N. E. Worman, manager): The attractions for Christmas week were Chauncey Olcott in The Irish Artist Dec. 26. Ward and Vokes in A Run on the Bank 27; Rhea in The New Magdalen 28 and the New Dazzler 29; good performances, but patronage was not what it should have been for the excellent class of attraction. Louis Aldrich in My Partner 31; regrettably light business.

WILLIAMSPORT.—Lycoming Opera House (John L. Guinter, manager): The Princess Bonnie Dec. 31; fair-sized and much-pleased audience. Miss Mayo received an ovation. This was a return date. Kellar 1; good-sized audiences; two performances. Louis Aldrich in My Partner 3.

SHAMOKIN.—G. A. R. Opera House (John F. Osler, manager): Springer and Welty's Black Crook Dec. 27; good business. Princess Bonnie 1; packed house.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Ward and Vokes in A Run on the Bank Dec. 29; fair business owing to numerous counter attractions.

BELLEFONTE.—Garman's Opera House (Al. Garman, manager): Kellar the magician drew a packed house Dec. 29; largest advance sale of the season.

LEWISBURG.—New Opera House (W. W. Wolfe, manager): Week ending Dec. 29 dark. Kellar 2.

LANSFORD.—Young Men's Opera House (McNeilus and Sharp, managers): Tim the Tinker Dec. 24; business fair. Minnie Seward co. 25-31.

LEWISTOWN.—Temple Opera House (J. P. McKinney, manager): Ollie Torbet Concert co. Dec. 31 gave a good performance to a small house. Kellar 7.

BETHLEHEM.—Opera House (L. F. Walters, manager): Howard Wall's Ideals appeared in repertoire holiday week to average good business. Arthur Deming's Minstrels 1; Shore Acres 3; big business.

LOCK HAVEN.—Opera House (J. Harris Mussina, manager): Kellar the magician Dec. 31; large and fashionable audience. Tornado 9; A Cork Man 15.

HAZLETON.—Grand Opera House (G. W. Hammersly, manager): Thomas E. Shea in repertoire Dec. 27-29; good houses. Black Crook had a very good house 31. Tim the Tinker to light business 1.

LEBANON.—Fisher Opera House (George H. Spang, manager): Luden's Minstrels Dec. 29; fair-sized audience. Ollie Torbett Concert co. 1; fashionable house. Camille D'Arville in Madeline, or the Magic Kiss 4; Kennedy's Players 7-12.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager): Minnie Lester and a good co. Christmas week to big business. Her repertoire included Little Busybody, Miss Rosa, Jack Sheppard, Killarney and Annette the Dancing Girl. Lew Dockstader's Minstrels 3.==Bijou Theatre (Corson and Hunsicker, managers): Vaudeville co. 31-5; good business.

CARBONDALE. — Grand Opera House (Dan P. Byrne, manager): Robin Hood 5; large advance sale. Arthur Deming's Minstrels 10; Conroy and Fox 17; Daniel Sully 19; Trip to Chinatown 21; Joseph Ott in The Star Gazer 24.==Item: Three hundred feet of steam radiation has been added to the Grand.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): Little Trixie drew a poor house and deserved it Dec. 28. Marie Jansen in Delmonico's at Six did a good business 28. Paul Kauvar attracted a good house 31. Hanlon's Superba pleased good houses 2, 3. Princess Bonnie 4; Camille D'Arville Opera co. 5; The New Boy 7; My Partner 9.

OIL CITY.—Opera House (C. M. Loomis, manager): Gormans in Gilhoolys Abroad Dec. 27; fair house very clever specialties. Bartholomew's Equine Paradox 3-5; Fields' Minstrels 9; Land of the Midnight Sun 12; Charles Rohlfs (hospital local) 14; The Silver King 18; The Black Crook 22; Herbert Cawthorn, return date, in A Cork Man 24; Thomas E. Shea in repertoire 28, week.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager)) Jane, New Year's, drew good houses both matinee and night.==Altmeyer's Theatre (R. B. Beane, manager): Hoss and Hoss played a return date 29 and gave satisfaction. Stetson's U. T. C. co. to good business 31. 8 Bells to S. R. O. 1.

READING.—Academy of Music (John D. Mishler, manager): Chauncey Olcott with a good company gave an excellent performance of The Irish Artist Dec. 28 to a large audience. Mr. Olcott's singing was a feature of the performance. He received frequent encores and curtain calls. Ward and Vokes gave a good performance of A Run on the Bank to a large house 29. Superba was well produced to crowded houses 31, 1.==Grand Opera House (George M. Miller, manager): John E. Brennan gave a very pleasing performance of Tim the Tinker to a good house 27. The Black Flag was well given to large houses 31-3.==Bijou Theatre (George W. Middleton, manager): Harry Sefton's Comic Opera co. gave good performances to large houses week of 31-5.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): U. T. C. Dec. 29; fair house; performance good.

MAUCH CHUNK.—Opera House (John H. Faga, manager): Marie Jansen in Delmonico's at Six Dec. 26; large audience. One of the most pleased audiences of the season.

BLOOMSBURG.—Opera House (W. O. Holmes, manager): The Police Inspector Dec. 31; good performance to a fair house. Wilfred Clarke in A Widow Hunt 5.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Bartholomew's Equine Paradox Dec. 28, 29; light business. James O'Neill 4; Conroy and Fox 11.

UNIONTOWN.—Grand Opera House (John Balsinger, manager): The Trolley System Dec. 28; fair business. The New 8 Bells 31; packed house; everybody pleased.

UNION CITY.—Cooper Opera House (J. H. Blanchard, manager): Vreeland's Minstrels 3; The Merry Milkmaids 4.

ASHLAND.—New Grand Opera House (Frank H. Wait, manager): Kellar the magician 3; good business. Harry Deming's Minstrels 5; Wilfred Clarke in Tit for Tat 8.

LEWISBURG.—New Opera House (W. W. Wolfe, manager): Kellar the magician 2; large house.

MILTON.—Grand Opera House (Griffith and Co., managers): House dark week ending 5.

TYRONE.—Academy of Music (M. S. Falck, manager): The Police Inspector Dec. 29; good performance; on account of the blizzard the audience was small.

RHODE ISLAND.

NEWPORT.—Opera House (Henry Bull, manager): The Sawtelle co. closed an engagement Dec. 30 to moderate business during the week. Keenan-Otis-Mestayer co. in Oliver Twist 3. Joseph Haworth as Hamlet 1. George Munroe in My Aunt Bridget 11.==Spray: The lively Elk used by Newport Lodge was ridden by Thomas F. Martin, the business manager of the Opera House on 27.—Locals are now actively at work on a production of Pinafore, Feb. 19-21. The cast will be entirely by amateurs, and the stage will be under the professional direction of James S. Montgomery, formerly of the Boston Ideals. Your correspondent will be held responsible for the character of Dick Deadeye. The chorus will number fifty-five people.

WOONSOCKET.—Opera House (G. M. Blandford, manager): Coon Hollow Dec. 27; Cotton King 31, and matinee 1; all to good houses; evening performance of Cotton King 1; S. R. O. Over one hundred turned away.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): The Engineer, booked for Dec. 22, canceled.==Items: George A. Fair was in town 31 booming Agnes Herndon.—Otto Yaeger, trombone soloist, has arrived home.

PAWTUCKET.—Lothrop's Opera House (William C. Chase, manager): H. Percy Meldon in Escaped From Sing Sing Dec. 31-5 to fair and improving business. Katherine Rober co. in A Heroine in Rags 7-12.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): Wilson Theatre co. in repertoire Dec. 31; Von Yonsop 9.

TENNESSEE.

MEMPHIS.—New Lyceum Theatre (John Mahoney, manager): Lillian Lewis Dec. 27-29 in a spectacular production of Cleopatra to satisfactory business, which would probably have been larger, but for extremely cold weather, followed 31, 2 with extra special New Year's matinee by Pauline Hall and her brilliant co. for the first time here in Dorcas to large and well-pleased audiences. Robert Mantell underlined.==Grand Opera House (R. S. Douglas, manager): Charley's Aunt co. closed their week's run of nine performances on 29, having had quite good business during the engagement. Donnelly and Girard in their laughable success The Rainmakers to good houses 31-2.==Auditorium (B. S. Stainback, manager): University of Virginia Glee, Mandolin and Banjo Club to good houses 31, followed 1 by Nashville Vanderbilt University Glee and Mandolin Club also to good houses. There was quite a little rivalry between the two college clubs as to who would do the largest business.==Items: Miss Stella Zanoni of Charley's Aunt cast is a Memphis girl, and was the recipient of many social attentions and floral offerings from her friends during her stay here. The manager of Pauline Hall co. reports that they were booked and billed to give a matinee at Birmingham, Ala., on Saturday 29, but on account of a railroad wreck ahead of their train they were delayed until 4.10 o'clock P. M., and when they arrived at destination they learned that a very large sale had been made and that the theatre was crowded with a patient audience who were yet awaiting them. They quickly hustled to the theatre and began the matinee performance at 4.30 o'clock, and as soon as it was completed went right on with their night performance.

NASHVILLE.—The Vendome (W. A. Sheetz, manager): A Trip to Chinatown Dec. 27-29 to light houses. Charley's Aunt 31-2 to large and delighted houses. Donnelly and Girard in The Rainmakers 3-5. The Prodigal Father 7.==Grand Opera House (Curry and Boyle, managers): Lillian Lewis 25, 26 to fair business. Felix Morris 27-29 presenting A Game of Cards, Behind the Scenes, The Old Musician, and The Best Man to small but well-pleased audiences. Robert Mantell 31-2 to good business. James Young 3-5.==The Bijou (John Kehlner, lessee and manager): Peck's Bad Boy 31-5; fair houses. Alba Heywood 7-12.==Item: Felix Morris was not able on account of illness to play matinee and night performance at the Grand 29.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): A Trip to Chinatown Dec. 31; full house. Kirmess by local talent under the management of J. A. MacDonald, of New Orleans, 2-4. The Passing Show 7.

BRISTOL.—Harmeling Opera House (Mothner, Aiken and Stull, lessees): New Year celebrities delighted a small audience Dec. 21. U. T. C. (Griswold's) 25, matinee and night, to fair business. Performance unsatisfactory.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): Inclement weather prevented a large audience from seeing Peck's Bad Boy Dec. 27. Pauline Hall booked for 28 canceled. James Young 3; Alabama 5.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): Pawn Ticket 210 was the Christmas attraction and played to S. R. O. at matinee and large audience at night; performance highly satisfactory. Washington and Lee Banjo and Mandolin Club 26; good sized house and well pleased audience. After the performance the club was entertained by Mr. and Mrs. Gains of this city. Katie Emmett in Killarney 27; good business. Hi Henry's Minstrels, for the benefit of the local Lodge of Elks, to a full house 20; excellent performance. Peck's Bad Boy 29, and matinee to good matinee and light business at night. A Trip to Chinatown 1, and matinee to good business.

MURFREESBORO.—Mason's Opera House (W. J. Brooks, manager): Pawn Ticket 210 Dec. 26 to a large and appreciative audience. Amy Lee and P. Aug. Anderson received three curtain calls. Frank Doane and Lionel Bland did excellent work. Atkinson's Peck's Bad Boy 28; poor business on account of disagreeable night; the co. deserved a full house. Alabama 4.

COLUMBIA.—Grand Opera House (Charles B. Eddy, manager): Hi Henry's Minstrels appeared both matinee and night Dec. 25 to good business. Alabama 3; Bates' Brothers Humpty Dumpty 16; Black Patti 21.==Items: Hi Henry reports splendid business all through Kentucky, and very good so far in Tennessee. He is well pleased with this trip South so far. At the close of the matinee performance Christmas day Manager Eddy gave each of the attachés of the house a present, and they in turn presented Mr. Eddy with a beautiful smoking set.

TEXAS.

HOUSTON.—Sweeney and Coombs' Opera House (Henry Greenwall, lessee; E. Bergman, manager): Robert Downing, with an excellent supporting co., gave Ingomar to a large and well-pleased house Dec. 24. David Garrick and The Gladiator matinee and night 25. James J. Corbett drew one of the largest houses of the season 25. Friends afternoon and evening of 27; splendid co.; business fair, in consequence of bad weather.==Items: The Robert Downing co. spent their Christmas eve in this city in an appropriate and enjoyable manner. Mr. Downing gave an informal dinner to the members of his co., at which Mr. Downing was presented with a diamond stud and Mrs. Downing with a silver tea service by the co., while Mr. Farnam, of the co., was made quite happy, being remembered with a handsome watch bearing the inscription: "G. D. Farnam, treasurer, from Robert Downing."—Almost a panic took place at the presentation of Friends at the matinee 27. Smoke from the furnaces in some way got under the stage and burst out through the openings. The usual idiot yelled "Fire!" and for several minutes matters looked very dangerous. However, serious damage was averted by the presence of mind of the members of the co. and a few men in the audience.

DALLAS.—Opera House (George Anzev, manager): Marie Wainwright Dec. 24, 25; fair business. Mrs. Potter and Mr. Bellew 26, 27; light business.==Items: James H. Dillon, business manager for Pauline Hall, has been doing good work here for two days.—Miss Wainwright and her two daughters have been resting here for a few days.

FORT WORTH.—Greenwall's Opera House (Phil. Greenwall, manager): Mrs. Potter and Mr. Bellew presented She Stoops to Conquer Dec. 24 to a fair house. In Society Christmas matinee and Charlotte Corday at night to full houses. Marie Wainwright presented Daughters of Eve to a fair-sized house 28. Springer and Welty's Black Crook co. appeared matinee and night 29 to full houses.

WACO.—Garland Opera House (J. P. Garland, manager): Gladys Wallis and the Patti Rosa co. presented A Girl's Way Christmas matinee and night to the capacity of the house. Performance best seen here this season. Gladys Wallis and Joe Cawthorn won great applause. The Black Crook 27; fair house. Marie Wainwright presented Daughters of Eve 29 to a fair house at advanced prices. Excellent performance. Lady Windermere's Fan 4; The Fencing Master 5.==Mention: The Christmas Mirror is undoubtedly the handsomest of all Christmas publications.

BEAUMONT.—Opera House (John B. Goodhue, manager): James J. Corbett Dec. 27; good business. Robert Downing 28; well-filled house at advanced prices.

FLATONIA.—Opera House (E. A. Arnim, manager): A Mountain Pink, by home talent, Dec. 28 to a packed house.

DENISON.—Wilkinson Opera House (J. W. Wilkinson, manager): Marie Wainwright Dec. 27 in Daughters of Eve at advanced prices to a fair and appreciative audience. Lady Windermere's Fan 27; fair house. Joshua Simpkins 1; In Old Kentucky underlined.

ALVARADO.—Opera House (J. W. Stark, manager): Joshua Simpkins Comedy co. Dec. 24; S. R. O.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): Marie Wainwright in Daughters of Eve Dec. 26 to a poor house at advanced prices. Concert 29, by local talent, to good business.==Fire: On Sunday morning, Dec. 30, at 3:50, the beautiful little King Opera House was totally destroyed by fire, originating from a stove in a dressing-room. The house was insured for $11,000, hardly half its cost. Mr. King, the owner, will rebuild immediately.

TYLER.—Grand Opera House (Durst and Epes, managers): The only attraction for the week was an amateur minstrel performance by local talent Dec. 25 to a full house. The performance was good. Among the specialties was the singing of Mr. Hinds who is a well-known amateur, and who, it is said, will enter the ranks regularly soon. The closing was a serious of living pictures of the *fin de siecle* variety. House dark 31-5.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Friends Dec. 18; Robert Downing 20; Lady Windermere's Fan 28; all to fair business. Derby Mascot 31; Gladys Wallis 7; Fencing Master 11.==Item: The manager is experiencing considerable trouble in heating the house during the present cold weather. New furnaces have been put in, but they do not give satisfaction.

MARSHALL.—Opera House (Johnson Brothers, managers): Dewey Heywood Concert co. 1, matinee and evening; Tyler, Tex., Amateur Minstrel co. 2.

EL PASO.—Myars' Opera House (McKie and Shelton, managers): House dark week ending Dec. 28. Blind Tom 8; Sam T. Jack's Bull Fighter co. 12; Arizona Charlie's Wild West Show and Bull Fighters 30-1.

TAYLOR.—Opera House (B. A. Booth, manager): Gladys Wallis co. Dec. 26; regretfully poor business. House dark rest of the week.

AUSTIN.—Millett's Opera House (Rigsby and Walker, managers): Friends matinee and night Dec. 25 to splendid houses at both performances. Gladys Wallis, with the Patti Rosa Comedy co., two performances 27 to fair business. The Fencing Master 21.

HILLSBORO.—Opera House (A. T. Rose manager): Gladys Wallis in A Girl's Way Dec. 24; fair business.==Item: A theatre party was gotten up in Miss Wallis' honor.

ABILENE.—B. and W. Opera House (W. F. D. Batjer, manager): Vitale Concert co. Dec. 29; good performance to a fair house, owing to counter attractions.

M'KINNEY.—Opera House (James A. Barnett, manager): Dark week ending Dec. 31.

SULPHUR SPRINGS.—Main Street Opera House (Rogers and Boyd, managers): Preston White Comedy co. Dec. 21, 22; poor business and poor performance. Ex-Governor Hubbard lectured to a fair-sized audience 28 on "Japan and the Orient." A Woman's Heart, by local talent, 4; Squabbles 8.

PARIS.—Peterson's Theatre (R. Peterson, manager): Barlow Brothers' Minstrels Dec. 22; poor house. Lady Windermere's Fan 27; fair house; audience well pleased. Lillian Lewis 3.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): The Dewey-Heywood Concert co. Dec. 29; good entertainment to poor business. Lady Windermere's Fan 15.

CORSICANA.—Merchant's Opera House (Pinkston and Church, managers): Black Crook Dec. 28; small audience.

BRENHAM.—Opera House: Friends Dec. 26; very good house. The Krause stock co. opens 31 for a week's engagement, Rosedale; or, The Rifle Ball being the initial bill.

GAINESVILLE.—Opera House (Paul Gallia manager): Sharpley's Lyceum Theatre co. Dec. 24-29 in A Royal Slave, Two Nights in Rome, A Wonderful Woman, and Faust. Good business.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): The New Boy Dec. 25, 26 to big houses, the first night's house being packed. Calhoun Opera co. 27-29 to good houses. Amorita and The Black Hussar were given. The co. is evenly balanced, and made many friends here. Lottie Collins underlined.==Grand Opera House (J. B. Rogers, manager): The opening of this house occurred on Christmas Eve, and in every way proved a success. The audience which filled the house comfortably was agreeably surprised both by its neat and cosey appearance and also with the excellent co. that had been engaged. Moths was the initial bill. Cast: Lord Iuga, T. D. Frawley; Prince Zouroff, Charles W. King; Raphael DeCorreze, Howard Kyle; Duke of Mull, Harry Corson Clarke; Ivan, H. D. Blakemore; Vere Herbert, Jennie Kennark; Lady Dolly, Madge Carr Cook; Duchess de Sonnaez, Jean Coye; Fuchsia Leach, Blanche Bates. The entire co. received curtain calls. The audience was composed of some of the leading society people of this city, and the house starts out under the most favorable auspices.==The Lyceum (Briant S. Young, manager): Rip Van Winkle holiday week to variable business. Humpty Dumpty, pantomime New Year's week.

VERMONT.

BENNINGTON.—Opera House (Opera House Co., managers): Jane Dec. 26; good house. Coon Hollow 1; very good house. Shaft No. 2, 3.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Maude Hillman Dec. 31-5; good business. Y. M. C. A. 9; Dan McCarthy 11; Boy Tramp 14; Princess Pro Tem 15.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, manager): Rhéa on 1 presented at the matinee Lady of Lyons and at night, for the first time here, The New Magdalen. Her support is strong and evenly balanced, and the representations gave evident satisfaction to large audiences. Rhéa appeared in Sardou's comedy, The Parisians, for the benefit of the Charity Fund of the Richmond Lodge of Elks, before a crowded house 2. She assumes the role of Clotilde, a part eminently suited to her style. It was the second performance only, and the play was given with commendable smoothness. The play has been adapted by Rhéa personally, and she announces her intention to shortly transpose the last part of act II, placing it at the beginning of act III. The amount turned over to the Fund was very considerable. The Passing Show 3; The Two Colonels 4, 5; Richard Mansfield in Napoleon Bonaparte 7. The advance sale for the last mentioned attraction is phenomenal. White Squadron 8, 9; The Rainmakers 11, 12.==The New Theatre (Thomas G. Leath, manager): The Stowaway by an inferior co. Dec. 31-1, matinee and evening; very poor performance; attenuative audiences. Veteran Corps Band of Baltimore 7; Robinson Crusoe 11, 12.==Item: The Christmas number of The Mirror has been most favorably commented upon here, and attracted much attention. I have ascertained that the number of copies sold is ten to one in its favor over all quondam competitors.

ALEXANDRIA.—Hill's Opera House (J. M. Hill, manager): Edwin Southers in Robinson Crusoe Dec. 31; large and well-pleased audience. Morris Brothers' Dog Show 3; Flag of Truce 5.

PETERSBURG.—Academy of Music (William E. French, manager): Dark Dec. 31-9.

SUFFOLK.—City Hall (H. E. Elam, manager): The Marsh co. Dec. 24-29; poor performances; light business.

NORFOLK.—Academy of Music (A. B. Duesberry manager): The Two Colonels Dec. 31, 1.

ROANOKE.—Academy of Music (J. D. Lazell, manager): Two Colonels 2; The Stowaway 5; Rainmakers by Donnelly and Girard 7.

WASHINGTON.

SEATTLE.—Theatre (J. W. Hanna, manager): Marie Tavary English Opera co. Dec. 24-27; large houses; Thomas Keene 22.==Cordray's Theatre (W. F. Russell, manager): Second week of Pyke Opera co. in A Night in Venice 24-31. This co. has met with splendid success here.==Items: The Christmas Mirror is highly commended here. It certainly is a gem.—A touching incident occurred here during the engagement of The County Fair. William D. Jefferson is the name of a stage hand of the Seattle Theatre, and it so happened that he accidentally met his brother, who is property man for The County Fair co. The Jefferson brothers imagined each other dead for years, and the meeting was most affecting. They were originally from Grafton, W. Va. Two years ago one of them visited the old home, and about a year since the other was there, but, strange to say, neither was put on the track of the other. They say they are distant relatives of Joseph Jefferson.

WALLA WALLA.—Opera House (H. V. Fuller, lessee): House dark Dec. 31-5.

SPOKANE.—People's Theatre (John Consadine, manager): Week ending Dec. 29, Dan Creelan in Senator McPhee.==Item: A comic opera, entitled The Cowboy, libretto by Reginald F. Mead, formerly cashier of the Northern Bank, and score by Prof. Mueller, will soon be produced here by home talent.

TACOMA.—Theatre (John W. Hanna, manager): The Jolly Old Chums Dec. 25; return engagement; fair house. Marie Tavary Grand Opera co. gave Faust 28; Carmen, matinee, 29; Rigoletto 29; light attendance.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): Lincoln J. Carter's Tornado Dec. 26; light business. Wilfred Clarke 1, 2, supported by a fair co., to good business. Land of the Midnight Sun 8; Al. G. Field's Minstrels 14; Jane 15, 16.==Grand Opera House (Charles A. Feinler, manager): Fabio Romani 27-29; fair business. Flag of Truce 31-2; good business. A Barrel of Money 7-9, Guy Brothers' Minstrels 11, 12.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): J. C. Lewis in Si Plunkard Dec. 25, matinee and night, to very good business. Hon. W. C. P. Breckinridge, lecture, 26; fair business. Winternitz Concert co. 28; excellent business. Cinderella, local talent; Aiden Benedict's Fabio Romani co. 3.

HUNTINGTON.—Davis Theatre (Joseph Gallick, manager): Wilfred Clarke in A Widow Hunt Dec. 25; fair house. A Barrel of Money 27-29; poor business. Aiden Benedict in Fabio Romani 4; Paul Kauvar 8.

WESTON.—Fire: Our city on Dec. 29 was visited by probably the most disastrous conflagration in its history. Besides the loss of some of our best business blocks, our new and handsome Bismark Opera House was entirely destroyed. This leaves us without any hall or place of entertainment. The loss is very heavy on the manager, Mr. F. Brinkman, as the Bismark was almost new having been built but eleven months. Work will at once be begun on a new building to be completed by early Spring. Cause of fire unknown. Loss of building, appurtances, etc., $20,000. Insurance $2,000. All dates canceled.

WISCONSIN.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): The Gutta Percha Girl Dec. 25; good house. Slayton Jubilee Singers 29; fair house.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Walker Whiteside in Hamlet Dec. 26; fair-sized audience. He was well received and was frequently applauded. Spider and Fly 2.==Item: Several of the Faculty and Mrs. Charles K. Adams, wife of President Adams, of the University of Wisconsin, have taken exception to the adverse local newspaper criticisms of Mr. Whiteside, and have expressed favorable opinions through the columns of those journals.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Walker Whiteside in Hamlet Dec. 25; good house.

JANESVILLE.—Myers' Grand Opera House (J. H. Stoddard, manager): Walker Whiteside Dec. 27 in Hamlet to a good-sized and well-pleased audience. Black Patti 30; small audience. John Dillon in Our Congressman 3.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): House dark Dec. 25-29.

RACINE.—Belle City Opera House (Sherman Brown, manager): Notwithstanding the late unpleasantness on the Sunday performance question, the Black Patti Concert co. pleased a large audience Dec. 30. Racine Orphans' Singing Society 1; Our Flat 6.

LA CROSSE.—Theatre (J. Strasilipka, manager): The Home Minstrels (local) gave their third annual entertainment Dec. 25 to a $700 house. A Railroad Ticket 10; Charley's Aunt 11; Sandow 14; Ingersoll 15.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): The Flints, hypnotists, had a very successful week Dec. 24-30. A small audience greeted J. K. Emmett in Fritz in a Mad House 29.

APPLETON.—Opera House (E. Erb, manager): Conroy and Fox to a fair-sized audience in Hot Tamales Dec. 29. Spider and Fly 31, 1.

WYOMING.

CHEYENNE.—Opera House (Freund and Brennan, managers): Gustave Frohman's New Boy Dec. 29; good business. Charley's Aunt 2.

CANADA.

MONTREAL.—Academy of Music (Henry Thomas, manager): Olga Nethersole opened to a good-sized house in Camille Dec. 31. The star won her audience and she received an ovation. Miss Nethersole was ably supported by Maurice Barrymore as Armand Duval and a capable co. The Transgressor, Frou-Frou, and Romeo and Juliet follow. Prince Pro Tem 7-12.==Queen's Theatre (Sparrow and Jacobs, managers): Marie Burroughs opened to large business in Pinero's Profligate 31, and made a big success. J. E. Kellerd and Louis Massen did specially good work in support of the star. Duff Opera co. 7-10.==Theatre Royal (Sparrow and Jacobs, managers): Florence Bindley opened in The Captain's Mate to good business 31. The performance is a creditable one and the staging and scenery excellent. Mme. and Augustin Neuville 7-12.==Opera Français (Edmond Hardy, manager): Si J'etais Roi to good business 31; Le Petit Duc 1. The house will be closed 2 for a rehearsal of the grand production of Faust which takes place 3 with enlarged chorus and orchestra.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Lewis Morrison opened in Faust Dec. 31 to a very large audience. Richelieu will be presented 4. Marie Burroughs 7-12.==Toronto Opera House (Ambrose J. Small, manager): Owing to the illness of Miss Bonehill and the canceling of engagement Pete Baker in Chris and Lena filled the week at the Toronto, and did a good business. Florence Bindley in The Captain's Mate 7-12.==Academy of Music (F. W. Stair, manager): Rice and Barton's Razzle-Dazzle co. 31-5; The White Crook 7-12.

LONDON.—Grand Opera House (A. E. Roote, manager): Lewis Morrison in Faust Dec. 29; large and appreciative audience. The scenic and electrical effects were some of the finest ever seen here. Holden Comedy co. in repertoire 31-5 (return engagement) opened to big attendance 31 and good matinee and S. R. O. night of 1. Bessie Bonehill 7; Max O'Rell's lecture on "Her Royal Highness, Woman" 9; Nellie Ganthony 10; the last two are return engagements.==Lyceum Theatre (Bessey and Howe, managers): Good variety performance to fair business last week, but closed this week owing to non-arrival of some of the specialty people engaged.==Items: Lewis Morrison was ill and did not play 29 though his name appeared on the house programme, but as few were aware of it and as his place was acceptably filled by Joseph Callahan, the performance was satisfactory. Mr. Morrison was taken ill in Port Huron, Mich., and went through to Toronto, in order to rest before opening his engagement there this week.—Several changes and additions have been made in the Holden co. since their last appearance here six weeks ago. Among the new faces is that of Gordon McDowell, an old London boy, who does some good work. Kittie De Lorme still continues to be a favorite here and is a clever and painstaking actress.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): House dark Dec. 31-5.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): The Misses Webling in Shakespearean readings gave a very poor entertainment to a fairly good house Dec. 28. W. E. Ramsay in his illustrated lecture "Around the World" 1; small audience. Max O'Rell 10.

CHATHAM.—Grand Opera House (W. W. Scane, manager): Nellie Ganthony 4.==Collegiate Hall: Pygmalion and Galatea was creditably performed by local amateurs to a crowded house Dec. 29.

HALIFAX.—Lyceum (H. B. Clark, manager): Frohman's Charley's Aunt opened Dec. 24 to a good house, and large audiences attended matinee and evening 25 and on 26, four extra rows of seats were reserved to meet the demand, the S. R. O. sign being up before the doors were opened. C. W. Butler, who was the original Private Secretary here, was the masquerading aunt, and not since his last visit here have there been such screams of laughter in the Academy. Bubb Comedy co. 20—two weeks. Zera Semon concluded his engagement at the Lyceum 1 and will rest here a few weeks.

ST. CATHARINES.—Grand Opera House (H. G. Hunt, manager): A Crazy Lot Dec. 21, 22; small business. Professor Brown, elocutionist, failed to draw a sufficient audience to appear 25. Nellie Ganthony, return engagement, to a delighted audience 26. Firemen's Ball 31; Johnson-Smiley comb. 1.

VANCOUVER.—Opera House (W. Evans Thomas, lessee): Katie Putnam Dec. 26, 27.

VICTORIA.—Theatre (Robert Jameson, manager): House dark Dec. 20-30; Katie Putnam opened 31.

ST. JOHN.—Opera House (A. O. Skinner, manager): H. Price Webber co. played matinee and evening engagements on Christmas and New Year's days to immense houses. Fanchon, Sailor's Wife, East Lynne, and Under the Gaslight were the bills. The intervening week the co. played the small towns near by.==Mechanics' Institute (T. B. Hanington, manager): Wallace Hopper co. continues to play to fair houses and to give away presents nightly. T'riss (suspiciously like M'liss), The Danites, and Hazel Kirke are among the pieces produced.

WINNIPEG.—Bijou Theatre (W. H. Seach, manager): Rickett's Troubadours 7-9.

GUELPH.—Royal Opera House (Albert Tavernier, manager): Webling Sisters Dec. 27; good performance to fair patronage. Nellie Ganthony 1; matinee, good house; evening, very fair and enthusiastic audience.

BELLEVILLE.—Queen's Opera House (S. P. Powers, manager): Lewis Morrison in Faust 9; G. H. Snazelle, the entertainer, 21, 22.

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Fresno, Cal., Jan. 9, Santa Barbara 18.

A Country Sport (Peter F. Dailey, E. Rosenbaum, mgr.): New York city Dec. 24-Jan. 12.

Alexander Salvini (W. M. Wilkison, mgr.): Salt Lake City, Utah, Jan. 7-10, Denver, Col., 14-19.

Across the Potomac: Milwaukee, Wis., Jan. 6-12.

Agnes Herndon (Thomas Hargreaves, mgr.): Middletown, Conn., Jan. 8, Waterbury 9, 10, Derby 11, Marlboro, Mass., 12.

A Summer Blizzard (O. L. Hagan and Co., mgrs.): Chicago, Ill., Jan. 6-12.

ALBA HEYWOOD (Edgewood Folks; O. W. Heywood, mgr.): Nashville, Tenn., Jan. 7-12, Louisville, Ky., 14-19.

A Texas Steer: Philadelphia, Pa., Jan. 7-12, Brooklyn, N. Y., 14-19.

Amazons (Percy Sage, bus. mgr.): Rochester, N. Y., Jan. 10-12, Syracuse 14-16.

After the Ball: Skowhegan, Me., Jan. 8, Waterville 9, Bangor 10, Togus 11, Rockland 12.

A German Soldier (Sam Dunn, mgr.): St. Louis, Mo., Jan. 7-12.

ALABAMA (Clement Bainbridge, prop.): Memphis, Tenn., Jan. 7-9, Helena, Ark., 10, Little Rock 11, 12.

A Clean Sweep (Andy Amann): Hartford, Ind., Jan. 8, Union City 9, Decatur 10.

Alvin Joslin (Charles L. Davis): Plymouth, Mass., Jan. 8, New Bedford 9, Fall River 10, Brockton 11, Newburyport 12.

A Pretzel (Frank Robertson, bus. mgr.): Daytona, Fla., Jan. 9, Ormond 10, Titusville 11, 12.

A Cracker Jack: Rochester, N. Y., Jan. 7-9, Cohoes 10, Albany 11, 12, Gloversville 15, Johnstown 16, Syracuse 17-19.

Augustin Daly's Comedians: Albany, N. Y., Jan. 8, 9.

A Crazy Lot (J. C. Davis, mgr.): Saginaw, Mich., Jan. 8, Flint 9, Jackson 10, Battle Creek 11, Ann Arbor 12.

A Gaiety Girl (No. 1; George Edwardes, prop.): St. Louis, Mo., Jan. 7-12, Chicago, Ill., 14-28.

A Gaiety Girl (No. 2): Buffalo, N. Y., Jan. 7-12, Cleveland, O., 14-19.

Ada Rehan (Augustin Daly, mgr.): New York city Nov. 27—indefinite.

A Black Sheep: Boston, Mass., Dec. 10—indefinite.

A RAILROAD TICKET (W. W. Freeman, mgr.): Davenport, Ia., Jan. 8, Dubuque 9, La Crosse, Wis., 10, Winona, Minn., 11, Eau Claire, Wis., 12, St. Paul, Minn., 13-19, Minneapolis 20-26.

A Breezy Time (Fitz and Webster, mgrs): Pontiac, Ill., Jan. 8, Clinton 9, Beardstown 11, Macomb 12.

Bijou Comedy: Carbondale, Ill., Jan. 10, Anna 11, Charleston, Mo., 12, Dexter 14, Poplar Bluff 15.

Baldwin-Rogers: Forsyth, Ga., Jan. 7-9, Griffin 10-12.

Barrel of Money: Wheeling, W. Va., Jan. 7-9, Altoona, Pa., 10, Huntingdon 11, Lancaster 12, Philadelphia 14-19.

BUBB COMEDY (George H. Bubb, mgr.): Bath, Me., Jan. 7-12, St. John, N. B., 14-19, Halifax, N. S., 21, 22.

Bunch of Keys (Gus Bothner, mgr.): Nashville, Tenn., Jan. 8, 9, Memphis 10-12, New Orleans, La., 14-19, Mobile, Ala., 21, Montgomery 22, Columbus, Ga., 23, Macon 24, Jacksonville, Fla., 25, Savannah, Ga., 26.

Blue Jeans (Rosenquest and Arthur, mgrs.): New York city Jan. 7-12, Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26.

Ben Hur (W. C. Clark, mgr.): Muncie, Ind., Jan. 15, 17, Springfield, O., 22-24.

Bessie Bonehill (Playmates): St. Thomas, Ont., Jan. 8, Hamilton 9, Brantford 10, Woodstock 11, Guelph 12, Port Hope 14, Peterboro 15, Belleville 16, Kingston 17, Brockville 18, Cornwall 19, Montreal, P. Q., 21-26.

Country Circus: Omaha, Neb., Jan. 10-15.

Chauncey Olcott (Irish Artist; Augustus Pitou, mgr) Jersey City, N. J., Jan. 7-12, Newark 14-19, Buffalo, N. Y., 21-26.

Charles Dickson: Cheyenne, Wyo., Jan. 8, Fremont, Neb., 9, Des Moines, Ia., 11, Davenport 12, Chicago, Ill., 13-19.

Coon Hollow (Caldwell and Ready, mgrs.): Philadelphia, Pa., Jan. 7-12, Paterson, N. J., 14-16, Allentown, Pa., 18, Scranton 19.

CORSE PAYTON (David J. Ramage, mgr.): Springfield, O., Jan. 7-12, Lima 14-19.

Conroy and Fox (Hot Tamales; J. A. Reed, mgr.): Warren, O., Jan. 8, Meadville, Pa., 9, Jamestown, N. Y., 10, Bradford, Pa., 11, Olean, N. Y., 12, Corning 14, Elmira 15, Binghamton 16, Scranton, Pa., 17, Carbondale 18, Wilkes Barre 19, Mahanoy City 21, Allentown 22, Reading 23, Pottsville 24, Williamsport 25.

COUNTY FAIR (Arthur G. Thomas, mgr.): Jamestown, N. D., Jan. 8, Fargo 9, 10, Grand Forks 12.

Charley's Aunt (Western; Charles Frohman, mgr.): Duluth, Minn., Jan. 8, Winona 9, Eau Claire, Wis. 10, La Crosse 11, Oshkosh 12, Madison 14, Rockford 15, Beloit 16, Racine 17, Elgin, Ill., 18, Aurora 19, Milwaukee, Wis., 21-26.

Charley's Aunt (Southern, Charles Frohman, mgr.): Louisville, Ky., Jan. 7-12, Lexington 14, Paris 15, Frankfort 16, Owensboro 17, Evansville, Ind., 18, Terre Haute 19, Indianapolis 21-26.

Charley's Aunt (No. 1, Charles Frohman, mgr.) Philadelphia, Pa., Nov. 26-indefinite.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Cumberland, Md., Jan. 10, Uniontown, Pa., 11, Mckeesport 12, Wheeling, W. Va., 14-16.

Cross Roads of Life: Amsterdam, N. Y., Jan. 8, Johnstown 9, Little Falls 10, Utica 11, Watertown 12.

Carrie Lamont (Leslie Davis mgr.): Key West, Fla., Jan. 7-9.

Clay Clement: Coldwater, Mich., Jan. 10, Battle Creek 12, Sandusky, O., 16.

Denman Thompson (Frank Thompson, mgr.): New York city, Dec. 31-indefinite.

Darkest Russia (Sidney R. Ellis, mgr.): New York city Jan. 7-12, Brooklyn 14-19, Philadelphia, Pa., 21-26.

Down in Dixie (Davis and Keogh, mgrs.): Brooklyn, N. Y. Jan. 7-12.

Daniel Sully: Columbus, O., Jan. 10-12.

Donnelly and Girard: Richmond, Va., Jan. 12.

Daisey Beverly (Mitchell and Zahrn, mgrs.): Lockport, N. Y., Jan. 9; Bradford, Pa., 10; Olean, N. Y., 11.

Derby Mascot: San Antonio, Tex., Jan. 8, 9; Austin 10.

EIGHT BELLS (John F. Byrne, prop.): Canton, O., Jan. 8, Columbus 9, 10, Springfield 11, Dayton 12, Cincinnati 13-19; Toledo 21-26.

Empire Theatre Stock (Charles Frohman, mgr.): New York city Dec. 3—indefinite.

Effie Ellsler (Will C. Ellsler, mgr.): Pittsburg, Pa., Jan. 7-12, New York city 14-26.

Edwin Rostell (Geo. M. Johnson, mgr.): Chillicothe, Mo., Jan. 21, 22; Mexico 23, 24; Columbia 25, 26.

E. H. Sothern (Daniel Frohman, mgr.): Chicago, Ill., Dec. 24-Jan. 12.

Emily Bancker (Our Flat, Thomas W. Ryley, manager): Waukesha, Wis., Jan. 8, Fond du Lac 9, Oshkosh 10, Appleton 11, Stevens' Point 12, St. Paul, Minn., 13-16, Minneapolis 17-19.

Edwin Southers (G. H. Hamilton, mgr.): Suffolk, Va., Jan. 9, Richmond 10-12, Norfolk 14.

Ellinwood's Players: Port Jervis, N. Y., Jan. 7-12.

FINNIGANS' BALL (Murray and Mack; Frank T. Merritt, mgr.): Council Bluffs, Ia., Jan. 10, Boone 11, Marshalltown 12, Des Moines 14, 15, Ottumwa 17, Cedar Rapids 19.

Fast Mail (Southern; J. B. Hogan, mgr.): Texarkana, Tex., Jan. 8, Shreveport, La., 9, Marshall, Tex., 10, Tyler 11, Greenville 12, Paris 14, Denison 15, Sherman 16, McKinney 17, Dallas 18, 19, Ft. Worth 21, Weatherford 22, Corsicana 24, Waco 25, Temple 26.

FLAG OF TRUCE (Harry Sellers, mgr): Washington, D. C., Jan. 7-12, Pittsburg, Pa., 14-19, Cincinnati, O. 21-26.

Fanny Rice (G. W. Purdy, mgr.): Danbury, Conn., Jan. 14, Waterbury 15, Meriden 16, New London 17, Norwich 18, Woonsocket, R. I., 19, Salem, Mass., 21, Lynn 22, South Framingham 23, Worcsteer 24, Springfield 26.

Felix Morris (Frank Williams, mgr.): Cleveland, O., Jan. 7-12.

Fanny Davenport: New York city Dec. 11—indefinite.

Fabio Romani: Cincinnati, O., Jan. 6-12, Wilmington 14, Washington 15, Uhrichsville 16, Alliance 18, Warren 19, Akron 21, Ashtabula 22, Massillon 25, Canton 26.

Friends (Arthur C. Aiston, mgr.): Selma, Ala., Jan. 8, Mobile 9, 10, Pensacola, Fla., 11, Montgomery, Ala., 12, Macon, Ga., 14, Augusta 15, Columbia, S. C., 16, Charleston 17, Savannah, Ga., 18, 19, Atlanta 21, 22, Birmingham, Ala., 23, Huntsville 24, Chattanooga, Tenn., 25, Knoxville 26.

Faust (Morrison's Western; E. J. Abram, mgr.): Des Moines, Ia., Jan. 8, Cedar Rapids 9, Rock Island, Ill., 10, La Salle 11, Racine, Wis., 12, Milwaukee 13-19, Watertown 21, Fond du lac 22, Oshkosh 23, Appleton 24, Stevens Point 25, Eau Claire 26.

FAUST (Griffith's; Ed. A. Church, mgr.): Battle Creek, Mich., Jan. 8, Lansing 9, Bay City 10, Saginaw 11, Toronto, Ont., 14-19.

Graham Earle: North Manchester, Ind., Jan. 7-12.

Gladys Wallis: Denison, Tex., Jan. 8, Sherman 9, Texarkana 11, Hot Springs, Ark., 12, Little Rock 14, Memphis, Tenn., 15, 16, Jackson 17, Nashville 18, 19.

Green Goods Man (E. J. Abram, mgr.): S. Louis, Mo., Jan. 7-12, East St. Louis, Ill., 13, Alton 14, Jacksonville 15, Hannibal 16, Quincy 17, Keokuk, Ia., 18, Burlington 19, Davenport 20, Cedar Rapids 21, Ottumwa 22, Oskaloosa 23, Des Moines 24, St. Joseph, Mo., 25, Atchison, Kans., 26.

Gus Williams: St. Mary's, O., Jan. 8, Piqua 9, Kenton 10, Lebanon 12, Cincinnati 13-19, Marysville 21, Ashland 22, Trenton 23, Portsmouth 24, Lancaster 25, Washington C. H. 26.

Gorman Bros. (Gilhoolys Abroad): Defiance, O., Jan. 8, Fort Wayne, Ind., 9, Dayton O., 11, Troy 12, Cincinnati 13.

Humanity (W. A. Brady, mgr.); Boston, Mass., Dec. 24-Jan. 12.

Hamilton's Ideal Theatre: Paulding, O., Jan. 7-12.

Hoss and Hoss: Boston, Mass., Jan. 7-12.

Howard Wall's Ideals: Shamokin, Pa., Jan. 7-12, Sunbury 14-19.

Harrigan Stock (M. W. Hanley, mgr.): New York city Dec. 10—indefinite.

Holden Comedy: Flint, Mich., Jan. 7-12.

Harry Lacy: Philadelphia, Pa., Jan. 7-12.

Hallen and Hart (James Jay Brady, mgr.): Cincinnati, O., Jan. 7-12.

HENNESSY LEROYLE (Homer Drake, mgr.): Ladonia, Tex., Jan. 8, Honey Grove 10-12, Clarksville 13-15, Paris 17-19, Denison 21 23.

Howard Stock: Canandaigua, N. Y., Jan. 7-12.

Herne's Shore Acres (William B. Gross, mgr.): Boston, Mass., Dec. 31-Jan. 19, Columbus, O., 21-23.

Ivy Leaf (John Major, mgr.): Brooklyn, N. Y., Jan. 7-12.

In Old Kentucky (No. 1): Lynn, Mass., Jan. 11, 12.

In Old Kentucky (No. 2): Pittsburg, Pa., Jan. 7-12.

In Old Kentucky (No. 3): San Antonio, Tex., Jan. 13, Austin 14, Taylor 15, Waco 16, Corsicana 17, Fort Worth 18, 19, Sherman 21, Greenville 22, Dallas 23, 24, Tyler 25, Shreveport, La., 26.

James O'Neill (W. F. Connor, mgr.): Columbus, O., Jan. 7-9, Cleveland 10-12, Pittsburg, Pa., 14-19.

Jane Coombs (F. A. Brown, mgr.): Red Wing, Minn., Jan. 8, Hastings 9, Stillwater 10, Anoka 11, St. Cloud 12, Duluth 14, West Superior 15.

Joseph Murphy: St. Louis, Mo., Jan. 7-12.

Julia Marlowe (Fred. Stinson, mgr.): Boston, Mass., Dec. 31-Jan. 19, Camden, N. J., 21-26.

J. K. Emmet: Kansas City, Mo., Jan. 6-12.

Joseph D. Clifton: Worcester, Mass., Jan. 7-12.

James J. Corbett (W. A. Brady, manager): Atlanta, Ga., Jan. 8, Knoxville, Tenn., 9, 10, Chattanooga 11, 12, Nashville 14-16, Lexington, Ky., 17, Dayton, O., 18, Indianapolis, Ind., 19, Milwaukee, Wis., 20-26.

Jane (Western; Gustave Frohman, mgr.): Parsons, Kans., Jan. 8, Ft. Scott 9, Carthage, Mo., 12, Joplin 13.

Jane (Eastern; Gustave Frohman, manager): Cleveland, O., Jan. 7-9, Akron 10, Warren 11, East Liverpool 12.

John Drew (Charles Frohman, mgr.): Peoria, Ill., Jan. 8, Rockford 9, Milwauke, Wis., 10-12.

JAMES YOUNG (Tragedian; George E. Gill, mgr.): Louisville, Ky., Jan. 7-12.

Joseph Haworth: New London, Conn., Jan. 8, Marlboro, Mass., 9, 10, Worcester 11, 12, Southbridge 14, Concord, N. H., 15, Fitchburg, Mass., 16, Manchester, N. H. 17, Portsmouth 18, Laconia 19, Boston, Mass., 21-26.

John E. Brennan (Frank W. Lane, mgr.): Watkins, N. Y., Jan. 8, Bath 9, Dansville 10, Mt. Morris 11, Batavia 12, Rochester 14-19.

J. E. Toole (Louis Egan, mgr.): Newark, O., Jan. 8, Canal Dover 10, Carollton 11, Uhrichsville 12, Bellaire 14, East Liverpool 15, Rochester, Pa., 16, Tarentum 17, Monongahela City 18, Irwin 19, Uniontown 22, Jeannette 23, Latrobe 24, Indiana 25.

J. H. Wallick: Evansville, Ind., Jan. 8, Henderson, Ky., 9, Paducah 10, Cairo, Ill., 12, Springfield 14, Chicago 20-Feb. 2.

Katie Emmett: New Orleans, La., Jan. 6-12, Columbus, Ga., 14, Macon 15, Jacksonville, Fla., 16, Savannah, Ga., 17, Charleston, S. C., 18, Augusta, Ga., 19.

Katie Putnam: Olympia, Wash., Jan. 10, Tacoma 11, 12, Ellensburg 14, North Yakima 15, Sprague 16, Cheney 17, Spokane 18, 19, Colfax 21, Moscow, Idaho, 22, Pullman, Wash., 23, Walla Walla 24, Pendleton, Ore., 25, Baker City 26.

Lost Paradise (Gustave Frohman, mgr.): Hoboken, N. J., Jan. 10-12.

Lowe's Comedy: Cedarville, Can., Jan. 7-9, Caldwell 10-12.

Lyceum Theatre Stock (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LIMITED MAIL (Elmer E. Vance, mgr.): Athens, O., Jan. 8, Parkersburg, W. Va., 9, Chillicothe, O., 10, Ironton 11, Ashland, Ky., 12.

Lyceum Dramatic (W. F. Henderson, mgr.): Connersville, Ind., Jan. 8-12, Richmond 14-17.

Lillian Lewis: St. Joseph, Mo., Jan. 11.

Life Guard: Philadelphia, Pa., Jan., 7-12.

Lillian Kennedy: Biddeford, Me., Jan. 7-9, Portland 10-12, Bangor 14-16, Augusta 17-19, Bath 20-22.

Land of the Midnight Sun (A. Y. Pearson, mgr.): Steubenville, O., Jan. 8.

Lady Windermere's Fan (Gustave Frohman, mgr.): Houston, Tex., Jan. 9, 10, Galveston 11, 12.

Liliputians (Rosenfeld Brothers, mgrs.): Pittsburg, Pa., Jan. 7-12.

Lewis Morrison (E. J. Abram, mgr.): Hamilton, Ont., Jan. 8, Belleville 9, Kingston 10, Ottawa 11, 12 Montreal, P. Q., 14-19, Boston, Mass., 21-26.

Labadie-Rowell: Elwood, Ind., Jan. 10, Hartford City 14.

Lillian Tucker (Charles C. Vaught, mgr.): Bangor, Me., Jan. 7—indefinite.

Louis Aldrich (E. J. Abram, mgr.): Reading, Pa., Jan. 8, Pottstown 9, Chester 10, Wilmington, Del., 11 Trenton, N. J., 12, Brooklyn, N. Y., 14-19.

McFadden's Elopement (Davis and Keogh, mgrs.): Philadelphia, Pa., Jan. 7-12, New York city 14-19.

MILTON NOBLES: Ft. Collins, Col., Jan. 8 Cheyenne, Wyo., 9, North Platte, Neb., 10, Kearney 11, Grand Island 12, Lincoln 14, Omaha 15, Atlantic, Ia., 16, Newton 17, Des Moines 18.

Mr. and Mrs. Kendal (Daniel Frohman, mgr.): New York city Dec. 24-Jan. 26.

Minnie Lester (George E. Mitchell, mgr.): Plainfield, N. J., Jan. 7-12.

May Vokes: Leavenworth, Kans., Jan. 7-12.

Marks Brothers: Port Hope, Ont., Jan. 7-12.

Mrs. Langtry: Baltimore, Md., Jan. 7-12.

Maude Atkinson (Morton and Pennington, mgrs.): Forsyth, Ga., Jan. 10, Barnesville 11, Carrollton 12, Cedartown 14, Cartersville 15, Dalton 16, South Pittsburg, Tenn., 17, Fayetteville 18, Nashville 21-26.

Minnie Seward (Frederick Seward, mgr.): Hazelton, Pa., Jan. 7-12.

Mme. Sans Gene (Augustus Pitou, mgr.): Washington, D. C., Jan. 7-12, New York city 14—indefinite.

McNulty's Visit (George M. Wisner, mgr.): Mansfield, O., Jan. 10, Columbus 11, 12, Indianapolis, Ind., 14-16.

Milk White Flag: New York city Oct. 8—indefinite.

Marie Jansen: Cincinnati, O., Jan. 7-12.

Man Without a Country: Newark, N. J., Jan. 7-12.

Marie Burroughs (D. A. Bonta, mgr.): Toronto, Ont., Jan. 7-12, Troy, N. Y., 14-16, Albany 17-19, Philadelphia, Pa., 21-26.

Marie Wainwright (Julian Magnus, mgr.): New Orleans, La., Jan. 6-12, Mobile, Ala., 14, Pensacola, Fla., 15, Jacksonville 17, 18, Savannah Ga., 21.

Maude Hillman (W. G. Snelling, mgr.): Rondout, N. Y., Jan. 7-12, Newburg 14-19.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Savannah, Ga., Jan. 8, Augusta 9, Charleston, S. C., 10, Wilmington, N. C., 11, Raleigh 12, Richmond, Va., 14-16, Norfolk 17, 18, Wilmington, Del., 19, Wilkesbarre, Pa., 21, Scranton 22, Williamsport 23, Lancaster 24, Reading 25, Allentown 26.

Nat Goodwin (George J. Appleton, mgr.): Louisville, Ky., Jan. 7-9, Nashville, Tenn., 10, Memphis 11, 12, Dallas, Tex., 14, 15.

Nelie McHenry (Jas. B. Delcher, bus. mgr.): Baraboo, Wis., Jan. 8, St. Cloud, Minn., 9, Fargo, N. D., 10, Jamestown 11, Bismarck 12, Livingston, Mont., 14, Bozeman 15, Great Falls 16, Butte 17-19, Anaconda 21, Helena 22, Missoula 23, Spokane, Wash., 25, 26.

New South: Des Moines, Ia., Jan. 12.

Otis Skinner (J. J. Buckley, mgr.): Rochester, N. Y., Jan. 7-9.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Harper's Ferry, W. Va., Jan. 9, Brunswick, Md., 10, Frederick 11, West Minster 12, Bel Air 14, Aberdeen 15, Havre de Grace 16, North East 17, Elkton 19, Middletown, Del., 20, Smyrna 21, Dover 22.

Olga Nethersole: Providence, R. I., Jan. 7-12, Harlem, N. Y., 14-19, Albany 21.

Oliver Twist (W. A. Mestayer, mgr.): Hartford, Conn., Jan. 9, New Britain 10, Bridgeport 12.

On the Bowery (Davis and Keogh, mgrs.): Chicago, Ill., Jan. 7-12.

Oliver Byron (J. P. Johnson, mgr.): Milwaukee, Wis., Jan. 6-12, Chicago, Ill., 13-19, Canton, O., 21, Rochester, Pa., 22, Greensburg 23, 24, Johnstown 25, Altoona 26.

Only a Farmer's Daughter: Brooklyn, N. Y., Jan. 7-12.

Old Glory (W. A. Brady, mgr.): Cincinnati, O., Jan. 7-12, St. Louis, Mo., 20-26.

PRODIGAL DAUGHTER (Walter Sanford's): New York city, Dec. 31-Jan. 12.

Peck's Bad Boy (Eastern): Troy, N. Y., Jan. 9, 10, Thompsonville, Conn., 11, Worcester, Mass., 14-19.

Police Inspector (Clay T. Vance, mgr.): White Haven, Pa., Jan. 8, Pittston 9, Carbondale 10, Honesdale 11, Port Jervis, N. Y., 12, Kingston 14, Cohoes 15.

Pawn Ticket 210 (J. M. Ward, mgr.): Louisville, Ky., Jan. 6-12, Chicago, Ill., 13-26.

Pauline Parker (H. W. Taylor, mgr.): Brooklyn, N. Y., Jan. 7-12.

POWER OF GOLD (Walter Sanford's): Newark, N. J., Jan. 7-12, Brooklyn, N. Y., 14-19.

Rhea (Frank Dietz, mgr.): New Orleans, La., Jan. 6-12.

Rose Coghlan (John T. Sullivan, mgr.): Philadelphia, Pa., Jan. 7-12.

Rush City (Davis and Keogh, mgrs.): Lawrence, Mass., Jan. 11.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Brooklyn, N. Y., Jan. 7-12, Paterson, N. J., 14, 15.

Rooney Comedy: La Salle, Ill., Jan. 8, Galesburg 9 Lincoln 10, Pekin 11, Indianapolis 14-16.

Rickett's Troubadours: Winnipeg, Man., Jan. 7-9, Dickinson, N. D., 11, Niles City, Mont., 12, Livingston 14, Bozeman 15, Helena 16, Marysville 17, Great Falls 18.

Richard Mansfield (John P. Slocum, mgr.): Atlanta, Ga. Jan. 10, 11, New Orleans, La., 14-19.

Robert Hilliard: Chicago, Ill., Jan. 7-12.

Rice's Stock (Rice and Peck, mgr.): Rome, N. Y., Jan. 7-12, Cortland 14-19, Canandaigua 21-26.

Robert Mantell (Augustus Pitou, mgr.): Little Rock, Ark., Jan. 8, Hot Springs, 9, Shreveport, La., 10, Paris, Tex., 11, Sherman 12, Fort Worth 14, 15, Dallas 16, 17, Waco 18, San Antonio 19, 20, Austin 21, Brennam 22, Galveston 23, 24, Houston 25, 26.

Robert Gaylor (W. A. Brady, mgr.): Providence, R. I., Jan. 7-12, Brooklyn, E. D., 14-19, Philadelphia, Pa., 21-26.

SPAN OF LIFE (William Calder, mgr.): Minneapolis, Minn., Jan. 7-12, Mankato 14, Sioux Falls, S. D., 15, Sioux City, Ia., 16, Omaha, Neb., 17, Des Moines 21, Atchison, Kans., 23, Leavenworth 24, Topeka 25, St. Joseph, Mo., 26.

She (A. Y. Pearson, prop.; C. L. Walters, bus. mgr.): Ft. Worth, Tex., Jan. 9, Dallas 10, Corsicana 11, Hillsboro 12.

Ship of State: Omaha, Neb., Jan. 7-12.

Sowing the Wind (Charles Frohman, mgr.): Baltimore, Md., Jan 7-12, Washington, D. C., 14-19, Newark, N. J., 21-26.

Sol Smith Russell (Fred. G. Berger, mgr.): Kansas City, Mo., Jan. 7-12, Springfield 14, Fort Smith, Ark., 15, Little Rock 16, Memphis, Tenn., 17-19, New Orleans, La., 20-26.

Still Alarm (Rosenquest and Arthur, mgrs.): Philadelphia, Pa., Jan. 7-12.

SIDETRACKED (Jule Walters, mgr.): Franklin, Ind., Jan. 8, Columbus 9, Seymour 10, Bedford 11, Washington 12, Evansville 13.

Shenandoah (Charles Frohman, mgr.): Chicago, Ill., Dec. 24-Jan. 12.

Sawtelle Dramatic: Concord, N. H., Jan. 12, Nashua 14-19, Manchester 21-26.

Slavery Days (No. 1; Warner and Miller, mgrs.): Baltimore, Md., Jan. 7-12, Montreal, P. Q., 14-19, Boston, Mass., 21-26.

Slavery Days (No. 2; Charles Jones, mgr.): Detroit, Mich., Jan. 7-12, Bay City 14, Saginaw 16, Toledo, O., 17-19, Cleveland 21-26.

Shore Acres (Frank W. Conant, mgr.): Paterson, N. J., Jan. 8, 9, Elizabeth 10, Orange 11, Camden 12, Wilmington, Del., 14, Chester, Pa., 15, Trenton, N. J., 16, Lancaster, Pa., 17, Harrisburg 18, Williamsport 19, York 21, Altoona 22, Johnstown 23, McKeesport 24, Wheeling, W. Va., 25, Steubenville, O., 26.

Stuart Robson (W. R. Hayden, mgr.): St. Louis, Mo., Jan. 7-12, Cincinnati, O., 13-19.

Sadie Martinot: Los Angeles, Cal., Jan. 8-12, Oakland 14-16, San José 17, Sacramento 18, Marysville 19, Tacoma, Wash. 21, Seattle 22, 23, Portland, Ore., 24-26.

Trolley System: Baltimore, Md., Jan. 7-12, Philadelphia 14-19.

Temperance Town: Chicago, Ill., Dec. 23-Jan. 19, Minneapolis, Minn., 20-26.

THE KID (Hayes and Co., mgrs.): Chicago, Ill., Jan. 6-12.

Two Sisters (Warmington and Ryer, mgrs.): Schenectady, N. Y., Jan. 8, Elmira 9, Binghamton 10, Niagara Falls 11, Erie, Pa., 12, Cleveland, O., 14-16, Youngstown 17, Canton 18, Ft. Wayne, Ind. 19, Chicago, Ill., 20-26.

Two Old Cronies: New York city Jan. 7-12, Philadelphia, Pa., 14-19.

The Fatal Card (Charles Frohman, mgr.): New York city Dec. 31—indefinite.

Thomas W. Keene (S. F. Kingston, mgr.): Portland, Ore., Jan. 7-12.

The Dazzler (A co.; H. E. Reed, mgr.): Toledo, O., Jan. 7-9, Detroit, Mich., 13-18, Chicago, Ill., 20-26.

THE WORLD AGAINST HER (Agnes Wallace-Villa): Southbridge, Mass., Jan. 8, Webster 9, Hartford, Conn., 10, Bristol 11, Meriden 12, New York city 14-19.

The Young American (Garland Gaden, mgr.): South Bend., Ind., Jan. 11, Elkhart 12, Goshen 14, Plymouth 15, Warsaw 16, Columbia City 17, Butler 18, Napoleon, O., 19, Bowling Green 21, North Baltimore 22.

The Silver King (Carl A. Haswin's): Fostoria, O., Jan. 8, Cleveland 10-12.

The Stowaway (Davis and Keogh, mgrs.): Charlottesville, Va., Jan. 8, Alexander 9, Annapolis, Md., 10, Carlisle, Pa., 11 Harrisburg 14, Lebanon 15, Ashland, 16, Shamokin 17, Norristown 18, Easton 19, Brooklyn, N. Y., 21-26.

THE CAPTAIN'S MATE (Dittmar Bros., props.): Toronto, Ont., Jan. 7-12.

Tony Farrell (T. J. Meads, mgr.): Dixon, Ill., Jan. 8, Princeton 9, Joliet 10, Aurora 11, Ottawa 12, South Chicago 13, Michigan City, Ind., 14, Charlotte, Mich., 15, Port Huron 16, Jackson 17, Grand Rapids 18, 19, Muskegon 21.

THE TORNADO (Northern; L. J. Carter, prop.; Jay Simms, mgr.): Fitchburg, Mass., Jan. 9, Nashua, N. H., 10, Lowell, Mass., 11, 12, Exeter, N. H., 14, Portsmouth 15-17, Lynn, Mass., 18, 19.

The Tornado (Southern; L. J. Carter, prop.; J. J. Lodge, mgr.): Bellefonte Pa., Jan. 8, Lock Haven 9, Milton 10, Bloomsburg 11, Danville 12, Lewisburg 14, Shamokin 15, Mt. Carmel 16, Shenandoah 17, Lansford 18, Hazelton 19.

The New Boy (Western; Charles Frohman, mgr.): Pueblo, Col., Jan. 8, Leadville 9, Aspen 10, Grand Junction 11, Provo, Utah, 12, Park City 14, Logan 15, Pocatello, Idaho, 16, Boise City 17, Walla Walla, Wash., 19, Portland, Ore., 21-23, Tacoma, Wash., 24, Seattle 25.

The New Boy (No. 1; Charles Frohman, mgr.): Wilmington, Del., Jan. 9.

The District Attorney (T. Henry French, mgr.): New York city Jan. 21—indefinite.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Lafayette, Ind., Jan. 7-12.

Temptation of Money (Boyer and Hardy, mgrs.): Detroit, Mich., Jan 7-12.

The Circus Girl: Philadelphia, Pa., Dec. 31-Jan. 12.

The Castaways (Harry Lindled): Holyoke, Mass., Jan. 10-12, North Adams 14, 15.

The Ensign: Evansville, Ind., Jan. 9.

The New Woman (A. M. Palmer, mgr): Boston, Mass., Jan. 7-19.

The Girl I Left Behind Me (No. 1; Charles Frohman, mgr.): Cincinnati, O., Jan. 7-12.

Too Much Johnson (William Gillette): New York city Nov. 26—indefinite.

THOMAS E. SHEA: Auburn, N. Y., Jan. 7-12, Hornellsville 14-19.

The Hustler (Davis and Keogh, mgrs.): Harlem, N. Y., Jan. 7-12.

Trip to Chinatown (No. 1): Detroit, Mich., Jan. 7-12.

The Cotton King (W. A. Brady, mgr.): New York city Dec. 3-Jan. 26.

The Cotton King (W. A. Brady, mgr.): Lawrence, Mass., Jan. 7-9, Manchester 10-12, Lowell, Mass., 14-19, Springfield 21-23, New Haven, Conn., 24-26.

THE KODAK (Noss Jollity co., Ferd. Noss, mgr.): Pensacola, Fla., Jan. 8, Mobile, Ala., 10, 11, West Point, Miss., 14, Jackson, Tenn., 16, Metropolis, Ill., 18, Anna 19, Carbondale 21, Murphysboro 22, Booneville, Mo., 23, Jefferson 24, Clinton 26.

The Charity Ball (Gustave Frohman, mgr.): Kansas City, Mo., Jan. 6-12.

THE COAST GUARD (S. W. Combs, prop.): Chicago, Ill., Jan. 6-19.

Uncle Tom's Cabin (Davis' Western): Moberly, Mo., Jan. 8, Chillicothe 9, Macon City 11, Sedalia 12.

Uncle Tom's Cabin (Davis' Eastern): Kensington, Pa., Jan. 7-12.

Uncle Tom's Cabin (Stowe's): Wheeling, W. Va., Jan. 8.

Uncle Tom's Cabin (Rusco and Swift's): Bismarck, N. D., Jan. 12, Jamestown 14, Fargo 19.

Ullie Akerstrom (Gus Bernard, mgr.): Waltham, Mass., Jan. 7-9, Gloucester 10-12, Amesbury 14, 15, Newburyport 16-19, Lewiston, Me., 21-26.

Walker Whiteside: Dayton, O., Jan. 8, Wilmington 9, Lancaster 10, Circleville 12, Chillicothe 14, Springfield 15, Hamilton 16.

World (Little's) Providence, R. I., Jan. 7-12.

WAITE COMEDY (Eastern; Monte Thompson, mgr.): Lewiston, Me., Jan. 7-12, Haverhill, Mass., 14-19, Holyoke 21-26.

WAITE COMEDY (Western; Dave H. Wood, mgr.): McKeesport, Pa., Jan. 7-12, Johnstown 14-19, Altoona 21-26.

Willie Collier (W. G. Smythe, mgr.): Brooklyn, N. Y., Jan. 7-12.

Warde James: Chicago, Ill., Dec. 31-Jan. 12.

William Hoey (W. D. Mann, mgr.): Washington, D. C., Jan. 7-12, Boston, Mass., 14-26.

Wilfred Clarke: Ashland, Pa., Jan. 8, Mahanoy City 9, Pittston 10, Scranton 11, 12.

WARD AND VOKES (E. D. Stair, mgr.): Buffalo, N. Y., Jan. 7-12, New York city 14-19, Boston, Mass., 21-26.

Wilson Barrett: New York city Nov. 26-Jan. 19.

W. H. Crane (Joseph Brooks, mgr.): Philadelphia, Pa., Jan. 7-19, Washington, D. C., 21-26.

William Barry (Louis S. Goulland, mgr.): New Brunswick, N. J., Jan. 8, Trenton 9, Norristown 10, Paterson 11, 12, South Norwalk, Conn., 14, Danbury 15, Waterbury 16, Middleeown 17, New Britain 18, Norwich 19, Philadelphia, Pa., 21-26.

White Squadron: Richmond, Va., Jan. 8, 9, Hampton 10, Norfolk 11, 12.

WALTER SANFORD'S STOCK: New York city and Brooklyn Aug. 18—indefinite.

Young Mrs. Winthrop (Wagenhals and Kemper, mgrs.): Chicago, Ill., Jan. 6-12.

Yon Yonson (Jacob Litt, mgr.) Mankato, Minn., Jan. 8, Sioux Falls, S. D., 9, Sioux City, Ia., 10, Lincoln, Neb., 11, St. Joseph, Mo., 12, Kansas City 13-18.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Off the Earth): Brooklyn, N. Y., Jan. 7-12, Harlem 14-19.

Abbey and Grau's Grand Opera: New York city Nov. 19—indefinite.

Black Crook (No. 2; Eugene Tompkins, mgr.): Memphis, Tenn., Jan. 7-9, Nashville 10-12.

Brownies: New York city Nov. 12—indefinite.

BOSTONIANS (Barnabee and MacDonald): New York city Nov. 20-Jan. 12, Pittsburg, Pa., 14-19.

Camille D'Arville Opera (Askin and Shea, mgrs.): Philadelphia, Pa., Jan. 7-12.

De Wolf Hopper Opera (Ben. D. Stevens, mgr.): Harlem, N. Y., Jan. 7-12.

Della Fox Opera (Nat. Roth, mgr.): Cleveland, O., Jan. 7-9, Detroit, Mich., 10-12.

Duff Opera: Montreal, P. Q., Jan. 7-12.

Fencing Master (F. C. Whitney, mgr.): Hot Springs, Ark., Jan. 14, Little Rock 15, Pine Bluff 16, Memphis, Tenn., 17-19, Jackson 21, Cairo, Ill., 22, Paducah, Ky., 23, Nashville, Tenn., 24, 25, Bowling Green, Ky., 26.

Francis Wilson Opera (A. H. Canby, mgr.): Washington, D. C., Jan. 7-12.

1492 (Northern; E. E. Rice, mgr.): Pittsburg, Pa., Jan. 7-12.

Fantasma: Springfield, Ill., Jan. 8, Decatur 9, 10, Jacksonville 11, 12, Chicago 13-28.

Iowa State Band (Frederick Phinney, director): New Orleans, La., Dec 17-Jan. 15.

KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): St. Paul, Minn., Jan. 7-13 Minneapolis 14-20.

Lillian Russell Opera (Abbey, Schoeffel and Grau, mgrs.): Boston, Mass., Dec. 31-Jan. 12, Providence, R. I., 14-16, Worcester, Mass., 17, Springfield 18, New Haven, Conn., 19, Philadelphia, Pa., 21-Feb. 2.

Little Christopher (E. E. Rice, mgr.): New York city Oct. 15—indefinite.

Louise Beaudet Opera (F. C. Whitney, mgr.): Boston, Mass., Dec. 24-Feb. 2.

McGibney Family: Weedsport, N. Y., Jan. 8, Baldwinsville 9, Fulton 10, Red Creek 11, Wolcott 12, Sodus 14, Brookport 15, Lockport 16, Le Roy 17, Mt. Vernon 18, Geneseo 19, Coshocton 21.

Nashville Students: Poplar Bluffs, Mo., Jan. 12.

Ovide Musin (Albert Patterson, mgr.): Butler, Pa., Jan. 8, Akron, O., 9, Circleville 10, Lancaster 11, Marietta 12, Pomeroy 14, Huntington, W. Va., 15, Lexington, Ky., 16-19, Louisville 21, Nashville, Tenn., 22, Chattanooga 23.

Pauline Hall Opera (George B. McLellan, mgr.): Galveston, Tex., Jan. 8.

Prince Pro Tem: Montreal, P. Q., Jan. 7-12, Plattsburg, N. Y., 14, Burlington, Vt., 15, Rutland 16, North Adams, Mass., 17, Pittsfield 18, Worcester 19.

Princess Bonnie: Baltimore, Md., Jan. 7-12, Philadelphia, Pa., 14-19.

ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Scranton, Pa., Jan. 8, Wilkes Barre 9, 10, Easton 11, Allentown 12, Philadelphia 14-19.

Superba (Edwin Warner, bus. mgr.): Brooklyn, N. Y., Jan. 7-12.

Thomas Q. Seabrooke (W. F. Falk, mgr.): Decatur, Ill., Jan. 9.

Tavary Opera: San Francisco, Cal., Jan. 7-19, Los Angeles 22-26.

The Passing Show (Canary and Lederer, mgrs.): Milwaukee, Wis., Jan. 6-9, Louisville, Ky., 10-12, Cincinnati, O., 13-19, Boston, Mass., 21-Feb. 9.

The Passing Show (Abram and Roberts, mgrs.): Chattanooga, Tenn., Jan. 8, Atlanta 9, Birmingham, Ala., 10, Montgomery 11, Mobile 12, New Orleans, La., 14-19, Memphis, Tenn., 21, 22, Nashville 23, 24, Louisville, Ky., 25, 26.

Wang (D. W. Truss and Co., mgrs.): Columbus, O., Jan. 8, Dayton 10.

WHITNEY OPERA CO. (Rob Roy): New York city Oct. 29—indefinite.

Westward, Ho!: Boston, Mass., Dec. 31-Jan. 12.

Wilbur Opera: Springfield, Mass., Jan. 7-12.

MINSTRELS.

Al. G. Field: Johnstown, Pa., Jan. 8, Oil City 9, Titusville 10, Meadville 11, Youngstown, O., 12, Wheeling, W. Va., 14, Parkersburg 15, Chillicothe, O., 16.

George Thatcher and Carroll Johnson's (W. H. A. Cronkhite, mgr.): Wilmington, Del., Jan. 31.

Haverly's (J. H. Haverly, mgr.): San Francisco, Cal., Nov. 24—indefinite.

Hi Henry's: Columbia, S. C., Jan. 8, Chester 9, Winnsborough 10, Newberry 11, Spartanburg 12.

Lew Dockstader: Hazleton, Pa., Jan. 9, Mauch Chunk 10, Scranton 11, Wilkes Barre 12.

Primrose and West (Joseph P. Harris, mgr.): Chicago, Ill., Jan. 6-12.

Vreeland's (T. D. Middaugh, mgr.): Franklinville, N. Y., Jan. 8, Olean 9, Alfred Centre 10, Addison 11, Wellsboro, Pa., 12, Mansfield 14, Blossburg 15, Watkins, N. Y., 16, Willard 17.

Will E. Culhane's: Albany, Ga., Jan. 8, Dawson 9, Fort Gaines 10, Cuthbert 11, Americus 14, Griffin 17, Newnan 18, La Grange 19, Carrollton 21, Cedartown 23, Rome 24, Atlanta 25.

VARIETY AND BURLESQUE.

Ashton's Early Birds: Elizabeth, N. J., Jan. 8, Easton, Pa., 9, Reading 10-12, Albany, N. Y., 14-19.

Bob Fitzsimmons: Milwaukee, Wis., Jan. 7-12.

Creole Burlesque (Sam T. Jack, mgr.): Rochester, N. Y., Jan. 7-12.

City Sports: Newark, N. J., Jan. 7-12.

City Club: Chicago, Ill., Jan. 7-12.

Fred. Waldman: Chicago, Ill., Jan. 7-12.

French Folly: Cincinnati, O., Jan. 7-12.

Fay Foster: Providence, R. I., Jan. 7-12.

Field's Merrymakers: Benton Harbor, Mich., Jan. 7-12.

Grenier's Lyceum: Chicago, Ill., Jan. 7-12.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Baltimore, Md., Jan. 14-19, Washington, D. C., 21-26.

Harry Williams' Own: Indianapolis, Ind., Jan. 7-12.

Harry Williams' Meteors: Cleveland, O., Jan. 7-12

Irwin Brothers: Baltimore, Md., Jan. 7-12.

International Vaudevilles: Buffalo, N. Y., Jan. 7-12.

John F. Fields: Pittsburg, Pa., Jan. 7-12.

Leoni and Everett's Ladies' Club: Thomaston, Conn., Jan. 8, Waterbury 9, Meriden 10, New Britain 11, 12, Brooklyn, N. Y., 14-19.

Lew Baker's: McComb, Ill., Jan. 10, Camp Point 11, 12.

Lilly Clay: Philadelphia, Pa., Jan. 7-12.

London Gaiety (John C. Flynn, mgr.): New York city Jan. 7-19.

Night Owls: Albany, N. Y., Jan. 7-12.

NEW YORK STARS (Gus Hill, prop. and mgr.): New York city Jan. 7-12.

Reilly and Wood: Chicago, Ill., Jan. 7-19.

Rice and Barton's: Detroit, Mich., Jan. 7-12.

Rose Hill: Worcester, Mass., Jan. 7-12.

Reeves and Palmer: Cincinnati, O., Jan., 7-12.

Rentz-Santley: Washington, D. C., Jan. 7-12.

Russell Brothers: Philadelphia, Pa., Jan. 7-12, Baltimore, Md., 14-19.

Sam Devere: Baltimore, Md., Jan. 7-12.

Sandow (F. Zeigfeld, Jr., mgr.): St. Paul, Minn., Jan. 7-9.

Tony Pastor: New York city—indefinite.

Weber and Field: Pittsburg, Pa., Jan. 7-12.

MISCELLANEOUS.

Bartholomew's Equines: Franklin, Pa., Jan. 7-9, Titusville 11, 12.

Bristol's (D. M.) Equines (John C. Patrick, mgr.): Norwalk, Conn., Jan. 11, 12.

Charles E. Hamilton: Ashland, Ore., Jan. 9-11.

Eli Perkins: Federalsburg, Md., Jan. 9, Suffolk, Va., 11, Brunswick, Ga., 15, La Grange 17, Monroe, La., 19.

Hagenbeck's Trained Animals: Indianapolis, Ind., Jan. 7-12.

Hannibal A. Williams: Aurora, Ill., Jan. 10, Batavia 11, Greenville 14, Sidney 15, Muncie, Ind., 16, 17, Crawfordsville 18, Cincinnati, O., 19, 20, Covington, Ky., 22, Owensboro 25, Cincinnati, O., 26.

John H. Sparks' Circus: Greenville, S. C., Jan. 10, Seneca 12.

Mrs. Gen. Tom Thumb: New Orleans, La., Dec. 17-Jan. 12.

Norris Brothers' Equines and Canines (H. S. Rowe, mgr.): Roanoke, Va., Jan. 9, 10, Lynchburg 11, 12, Danville 14, 15, Richmond 16-19, Petersburg 21, 22, Suffolk 23, Norfolk 25, 26.

Professor Dreynois: Texarkana, Tex., Jan. 9-16.

Sylvan A. Lee (Mesmerist; Thomas F. Adkin, mgr.): Mt. Vernon, Ill., Jan. 7-12, Vandalia 14-19, Centralia 21-26.

Wells' Wonderland: St. Augustine, Fla., Jan. 7-12.

W. C. Clark's Circus: Canton, Tex., Jan. 12.

[Received too late for classification.]

Copper Lion: Manhattan, Kans., Jan. 15, Junction City 17, Hutchinson 19.

FERRIS' COMEDIANS: Whitehall, Ill., Jan. 7-9, Roodhouse 10-12, Winchester 14-16.

Fast Mail (Northern; Martin Golden, mgr.): North Baltimore, O., Jan. 9, Paulding 10, Bryan 11, Adrian, Mich., 12, Ann Arbor 14, Jackson 15, Coldwater 16, Pontiac 17, Port Huron 18, Flint 19, Chatham, Ont., 21, St. Thomas 22, Berlin 23, Brantford 24, St. Catharines 26.

Leola Mitchell (S. M. Curtiss, mgr.): Arkansas City, Ark., Jan. 8, Greenwood, Miss., 10, Winona 11, Oxford 12.

SADIE HASSON (E. E. Basye, mgr.): Wilmington, Del., Jan. 8, Cumberland, Md., 9, Grafton, W. Va., 10, Fairmont 11, Sistersville 12.

The Burglar (A. Q. Scammon, mgr.): Flemingsburg, Ky., Jan. 8, Mt. Stirling 9, Winchester 10, Frankfort 11, Georgetown 12, Louisville 14-19, Washington, D. C., 21-26.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Managers' Directory" Department.]

ATLANTIC, Ia.: Atlantic Opera House, Jan. 28 to Feb. 2.

ATHENS, Tenn.: New Opera House, Jan. 10 to 31.

ALEXANDRIA, Ind.: Alexandria Opera House, Jan. 14 to 31.

AURORA, Ill.: Aurora Opera House, Jan. 16 to 18, 20 to 23, 25 to 28, Feb. 1 to 7, 9 to 15, 17 to 21, 23 to March 4.

BUTLER, Pa.: Park Theatre, Jan. 11, 12 to 17, 26, 28, 29.

HARTFORD, Conn.: Proctor's Opera House, Jan. 21-26, Feb. 4, 6, 8, 11, 12, 19, 25, 27, 28.

HASTINGS, Pa.: Hastings Opera House, Jan. 14-18.

MAHANOY CITY, Pa.: Opera House, Jan.

MOUNT STERLING, Ky.: Grand Opera House, Jan. 21-31, Feb. 8, 9, 11, 18-28.

RED BANK, N. J.: Opera House, Jan. 14 to 31, Feb. 1 to 6.

OBITUARY.

David Howes Wilson died at his residence, 10 East Thirty-second Street, of heart disease. The deceased formerly managed Rosina Vokes, and had been connected with other well-known stars. He was born in Lyons, Ia., on Dec. 6, 1858. Mr. Wilson managed the Florences for one season, was with Miss Vokes for five years, with W. H. Powers when the latter starred in The Ivy Leaf, and had also been acting manager for Rose Coghlan. He had recently become manager of the Grand Hotel in this city, and expected in the New Year to become manager of the Metropole Hotel, Philadelphia. A wife and child survive. The remains were taken to a vault in Woodlawn Cemetery on Sunday.

The funeral of W. H. Power was held at Detroit on Dec. 22. The services were in St. Leo's Church, which had been florally adorned for the event. Solemn high requiem mass was celebrated by the Rev. Matthew Meathe, assisted by several local clergymen. Bishop Foley was in the sanctuary. The church was crowded during the ceremony, which was under the direction of the Hibernians and the Elks. Bishop Foley preached the sermon. There were many floral tributes. Interment was in Mt. Elliott Cemetery.

Mrs. Rachel Hyams died at her residence, 63 Newark Avenue, Jersey City, last Tuesday, aged ninety-five. The deceased was the mother of Henry H. Hyams, business manager of the Academy of Music, Jersey City, and leaves a husband, fourteen children, twenty-six grandchildren, and twenty-four great-grandchildren.

Marion Riddell, a promising actress, twenty-four years of age, died in New York last week of peritonitis. Her body was taken by her relatives to Buffalo, where it was interred in the family plot in a local cemetery. Miss Riddell had been connected with Moths, Ranch King and other companies.

Emile Charles Berckmans, a musician, died in Plainfield, N. J., on Dec. 27. He was a native of Brussels, a brother of Rudolph Berckmans, a wealthy planter of Atlanta, Ga., and a direct descendant of Peter Paul Rubens. A widow survives him.

William Devine, an old member of the New York Lodge B. P. O. Elks, died in this city on Dec. 26. Funeral services were held at Elks' Hall on Sunday, and his remains were interred in Elks' Rest, Evergreens Cemetery.

Samuel Milliken, a prominent citizen of Hollidaysburg, Pa., died on Christmas morning of paralysis, aged seventy-five. He was the father of Colonel James Foster Milliken, of this city, and Allen Cressell Milliken, of Pottsville, Pa.

Paul Thymount, the impersonator of women, who was found unconscious in his room at 134 East Twelfth Street several days ago from inhaling gas and removed to St. Vincent's Hospital, died in that institution on Dec. 27.

J. B. Corey died suddenly in Chicago on Saturday night at the residence of his mother-in-law, Mrs. Elizabeth Vickers. Mr. Corey was associated with Joseph Murphy for many years.

James Walsh, formerly known as a clog dancer, died suddenly on Dec. 27 at the residence of his sister, Mrs. Sandroch, at 96 Central Park West, of consumption.

May Buckingham, a member of Lincoln J. Carter's Fast Mail company, died on Sunday of hemorrhage of the bowels in Louisville. She was aged thirty-two.

Michael Gehling, owner of the Gehling Opera House at Falls City, Neb., died there on Christmas Day. The funeral was held on Dec. 28.

Harriet Thompson, wife of George W. Thompson, died in this city on Dec. 29 of Bright's disease. She was buried at Holmesdale, Pa.

Mrs. Ed. H. Barker (Florence Wells) died in this city on Christmas night and was buried on Dec. 28.

Charles Cummings, a doortender at the Broadway Theatre, died at Bellevue Hospital last Friday.

VAUDEVILLE JOTTINGS.

The six weeks' contract of Les Frères Crescendo expired with the American Travesty company on Jan. 5.

Marie Stuart will sail for Paris on Jan. 9 to fulfill a three months' engagement in that city.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

- Arnold, Madeline
- Andrews, Pearl
- Abbott, Annie M.
- Arnold, Virgie
- Archer, Belle
- Andrews, Lillian
- Amrose, Leone
- Avis, Etta
- Anson, Orient
- Barrett, Lizzie C.
- Butler, A. G.
- Breyer, Mary
- Bennett, Johnstone
- Barry, Eleanor
- Booth, Rachel
- Barnum, Lillie
- Banks, Maude
- Baker, Ella
- Bennett, Josephine
- Bingham, Marie
- Berger, Sarah
- Brett, Genevieve
- Belle, Leola
- Babcock, Pearl
- Brandon, Polly
- Burress, Marie
- Burt, May
- Burns, Jessie
- Barton, Edna
- Brayton, Mrs. P. C
- Boice, Jeannette
- Bryton, Georgia
- Bowman, Fanny
- Bertram, Jessie
- Baylis, Bertha
- Behr, Carrie
- Branee, Florence
- Byrne, Bessie
- Chapman, Edith
- Cornish, Sylvester
- Cornell, G.
- Crossman, Henrietta
- Cleves, Lillian
- Chambers, Lillian
- Connor, Bessie
- Chase, Marion
- Corey, Gertrude
- Cuerbo, Lucia
- Combs, Mrs. S. W.
- Cook, Caroline
- Carlotta
- Castleton, Gladys
- Clay, Celia
- Clinton, Estelle
- Curry, K. L.
- Cameron, Josephine
- Clanmouth, Ray
- Crabtree, Lotta
- Cote, Marie
- Carnaham, Mrs. A. E.
- Campbell, Camille
- Carlisle, Katharine
- Craigen, Maida
- Chapuy, Effie
- De Janes, Marie
- Denning, Dorothy
- Daymer, Clara
- Dixie, Mrs. Harry F.
- Donohue, Florence
- De Shorb, Claire
- Dilaponlo, Helene
- Donahue, Catherine
- Donohue, Hattie
- Dauvray, Helen
- Douglas, Louise
- Eagan, Miss Irene
- Elmer, Lillian
- Edwardi, Gerome
- Fairhurst, Nana
- Fawcett, Cassie
- Fritsche, Pauline
- Florence, Mrs. Neil
- Finlayson, Flora
- Eaton, Mabel
- Elbridge, Edith
- Fealy, Marguerite
- Gerald, Florence
- Gleason, Miss
- Goldie, Mrs. Frank
- Hamilton, Vera
- Henderson, Mrs. W.
- Herbster, Fay
- Holler, Anna
- Hamilton, Miss B.
- Harris, Cora
- Holt, Adella D.
- Herring, Ella
- Howard, Kate
- Henley, Mrs. Ed.
- Hall, Maude
- Harcourt, Maude
- Hall, Pauline
- Hooker, Mrs. Fred.
- Hunter, Louise
- Howard, Kate
- Hudspeth, P.
- Hillman, Blanche
- Knott, Lillian
- King, May
- Knowlton, Inez
- Laurence, Georgie
- Lloyd, Annie
- Leslie, Alice
- Lee, Nellie
- Langley, Grace
- Le Roy, Grace
- Lane, Marguerite
- Lind, "Black" Jennie
- La Verne, Lucille
- Leicester, Marie
- Lascelles, Miss
- Lansing, Madge
- Lorraine, L.
- Marlborough, Helen
- Merrick, May
- Mackey, Julie
- Mayhm, Eva
- Moreland, Ida
- Morton, Dorothy
- Mascott, Violet
- MacAlvin, Marion
- Marshall, Madeline
- McQuaid, May E.
- Mayer, Mrs. Leslie
- Merrilees, Carrie
- McLean, Carolyne
- Meridith, Miss A.
- May, Carrie
- Meade, Mrs. Jas.
- Newcome, Nellie
- Newton, Edith
- Nobriga, Viva
- Neville, Hattie
- Ollivier, Jessie
- Osborne, Fanny
- Pierce, Lydia
- Putnam, Katie
- Pernne, Mrs. Thos. H.
- Pryor, Cora
- Parry, Charlotte
- Paxton, Agnes
- Potter, Jennie O'N.
- Pugh, Genevieve
- Plummer, Mabel
- Perkins, Mr. C. W.
- Pierce, May
- Pierce, Alice
- Rhea, Janette
- Rowlan, Kate
- Robinson, Romola
- Rud, Nellie
- Rush, Cecilia
- Reynolds, Gertie
- Ritchie, Adele
- Redding, Francesca
- Redmond, Julia
- Rigl, Emily
- Ruskin, Helen
- Sandford, Emily
- Skelding, Mrs. Rosa C.
- Smythe, Birdie
- Stevens, Jennie C.
- Singas, Helen P.
- Stevens, Frances
- Sinclaire, E. A.
- Sherwood, Florence
- Stephens, Sadie A.
- Sully, Mrs. Louise
- Snyder, Lenore
- Selbie, Eva
- Scott-Siddons, Mary
- Standish, May
- Sheridan, E. V.
- Torrance, Madge
- Tracy, Virginia
- Tracy, Helen
- Thurgate, Minnie
- Turner, Marie
- Trowbridge, Queenie
- Tempest, Marie
- Terry, Edna
- Thompson, Mollie
- Victorsen, Minnie
- Van Tassell, Cora
- Vallance, Ida
- Vance, Eunice
- VonDanhoff, Helen
- Wilson, Florence
- Weems, Hattie
- Walker, Delcie
- Winner, Lizzie
- Williams, Dora
- Waiton, Marie
- Walcott, Florence
- Winston, Nadine
- Williams, Lydia
- Winnett, Charlotte
- Wright, Mrs. Julia
- Willard, Eloise
- Zaiss, Tereceta

MEN.

- Ander, Frank
- Ahern, E. P.
- Atwell, Leroy
- Anderson, Isreal
- Ashland, Wilfred
- Andrews, Frank
- Allen, Whiting
- Alliger, James H.
- Armstrong, Jas. B.
- Andrews, George
- Adams, J. K.
- Base, Frank
- Beers, Newton
- Burke, J. K.
- Boudrow, W. H.
- Baldwin, Laurie
- Bond, Frank
- Berkley, H. W.
- Bellaire, Clarence
- Brummell, A. W.
- Beaumont, Alfred
- Brown, Frank
- Brewster, Edwin
- Busby, B. C.
- Bell, Arthur
- Burton, Will E.
- Braden, Edw. A.
- Baker, Lewis
- Belasco, Walter
- Bellaire, Clarence
- Bixby, Frank
- Brennan, Geo. H.
- Black, E. N.
- Bryton, Fred
- Bertram, Charles
- Bryan, Frank
- Butler, Alex.
- Boucicault, Aubrey
- Clement, Clay
- Curtis, Frank
- Clark, Eugene
- Clus, John
- Charters, Charles
- Clement, Clay
- Clapham, Geo. H.
- Crescendo Bros
- Clarke, Redfield
- Clay, Cecil
- Curtis, M. B.
- Conant, Frank
- Clark, Wilfred
- Chesley, Herbert
- Clarke, Theo. B.
- Chase, Barry
- Campbell, B. F.
- Canfield, W. T.
- Cogley, Edward
- Cummings, Ralph
- Cushing, F.
- California Opera co.
- Crandall, H. J.
- Carte, Richard
- Cawthorn, Herbert
- Caine, George R.
- Dowling, Joseph
- Dempsey, Clifford
- Dolson, A. L.
- Denning, Will. J.
- Drake, G. B.
- Dukelan, George
- De Lange, Louis
- Dunlay, W. L.
- Durham, S. J.
- Daly, Carroll
- Deshon, Frank
- Donnelly and Girard
- Dickson, W. F.
- Dunlevy, Wm.
- Duray, Al.
- D'Ormond, John
- Davis, Franclyn
- Davis, M. A.
- Donovan, J. C.
- Davies, Edwin C.
- Darnaby, J. A.
- Darton, Robert
- Dodge, Frank A.
- Dixie, Harry
- Del la Barre, Mr.
- Dwyer, Charles
- Eddy, Jerome
- Elliot, Arthur C.
- Ellis, Bruce
- Evans, Wm. A.
- Ellis, Archie
- Ford, Clint G.
- Fisher, Alf.
- Finn, George H.
- French, F. V.
- Fournier, Ed.
- Fox, W. H.
- Fennessy, W. F.
- Fox, W. H.
- Fillmore, Harry E.
- Fosse, Louis J.
- Farrell, J. J.
- Fenwick, Harry W.
- Fitzsimmons, Robt.
- Frankel, J. M.
- Gilmore, Fred. E.
- Gilmore, J. H.
- Griffin, William
- Gordon, Frank
- Graham, Robert E.
- Grace, Edward
- Grandin, Elmer
- Germain, B. C.
- Grau, Robert
- Gray, Wm. M.
- Gale, George
- Glover, Louis
- Gell, Ed. S.
- Hanley, Lawrence
- Holden, Harry
- Hanbury, Wm. D.
- Hilton, Ed. P.
- Harkins, Will.
- Hardy, Fred.
- Hawthorne, Chas.
- Harris, Joe W.
- Hickey, J. M.
- Hart, W. S.
- Hurleigh, F.
- Hays, H. G.
- Howard, Benj.
- Hickey, John
- Hallam, Henry
- Hyde, Will. E.
- Hall, Louis B.
- Hodges, Frank
- Handyside, Clarence
- Henshaw, W. J.
- Herndon, Richard
- Hale, John S.
- Hillis, O'Kane
- Haines, R. T.
- Hayes, J. W.
- Ireson, Frank O.
- Jackson, Harry
- Johns, Barter
- Jessel, Joseph A.
- Johnson, W. B.
- Innes, John
- Jurgensen, Oliver
- Jones, Chas. H.
- Johnson, Ben
- Johnson, George
- Kennedy, Walter J.
- King, E. C.
- Keenan, H. G.
- Kelcy, Alfred
- Kirk, Charles
- Kinward, Ned
- Knyvett, Ferrers
- Kennedy, Walter
- Kenny, Joe
- Kelly, John T.
- Kyle, Howard
- Kernan, J. Frank
- Keogh, Wm. T.
- Knowles, Geo.
- Kent, Chas.
- Kelly, James A.
- Leighton, Harry
- Locke, E. A.
- Lester, Harry
- Lorenz, A. H.
- Leoni and Everett
- Lacy, Harry
- Lissauer, B. F.
- Le Royle, Hennessy
- Lewis, Horace
- Levis, Dave B.
- Loniegran, Lester
- Liberati, A.
- Lowden, Thomas
- Leffingwell, M.
- Lackaye, James
- Levi, Maurice
- Murphy, Tim
- MacDonough, T. B.
- Marks, Joe
- Maynard, Ed.
- Mason, J. F.
- Mitchell, H. S.
- Miller, J. H.
- Morgan, Harry
- Morrison, Chas. P.
- McCullum, Bartley
- Manager LifeGuard
- McGinley, F. A.
- Matlack, Bennett
- Malchebbe, W. H.
- Moseman, Frank
- McMahon & King
- Moore, Jas. E.
- Mgr. Maggie Mitchell
- Mullaly, Thos. W.
- Marion, Sam
- Mercer, Benj. I.
- Maxwell, Barry
- McCollin, A. W. F.
- Moore, H. L.
- Manning, J. H.
- Nunn, J. A.
- Nicholson, Richard
- Nares, Phin
- Nielsen, P. C.
- Newell, Robert
- Nobles, Milton
- O'Brien, Neil
- Odling, H.
- Ott, Matt
- O'Rourke, T.
- Ottomeyer, Ludwig
- Oakland, F. M.
- Oakley & Harding
- O'Neil, Barry
- O'Brien, Thomas
- Perez, Philip
- Phillips, B.
- Perkins, F. W.
- Phillips, Chas. W.
- Pike, Lester L.
- Phillips, Wm.
- Pinkham, J. E.
- Padgett, J. C.
- Prior, Sidney
- Rogers, C. O.
- Robeling, George
- Riddell, F. D.
- Richardson, Frank
- Robson, Stuart
- Robinson, A. J.
- Robinson, P.
- Reschke, Frank E.
- Reilly, James A.
- Reeves, Arnold
- Riggs, C. F.
- Ramsdell, Vernon W
- Rigl, Chas.
- Ritchie, J. G.
- Roberts, Chas.
- Riddell, H. S.
- Robey, W. C.
- Russell, Edmund
- Reed, John
- Reynolds, Jos. P.
- Reeves, W. S.
- Rielly, C. E.
- Reno & Williams
- Sheridan, Frank
- Smith, W. S.
- St. Ormond, Harry
- Smith, Edgar
- Shrader, Mr.
- Smith, Charles
- Standish, Frederick
- Semmelroth, E. H.
- Straffin, F. D.
- Smith, D. D.
- Solomon, Sidney
- Sisson, Oscar P.
- Summers, E. A.
- Slocum, J. W.
- Sully, Dan'l
- Sullivan, R. F.
- Springer, C. R.
- Sawyer, H. C.
- Strickland, Wm. H.
- Schaeffer, George
- Thomas, M. J.
- Thompson, Geo. W.
- Turner, Geo. W.
- Thompson, Dan
- Thall, Sam
- Torriani, Carlo
- Vroom, Edward
- Willey, Geo. W.
- Warde, Frederick
- Wilmer, Sidney
- West, Frank
- Wolf, Wm.
- Webster, Harry
- Westfall, A. H.
- Wendelken, D.
- Woodman, Frank
- Williams, H. A.
- Wilbur, A. R.
- Walsh, Frank
- Weeden, Frank
- Washburn, L. W.
- Wheeler, Chas. B
- Whitmore, E. J.
- White, Chas. E.
- Wolfe, Harrison J.
- Ziegler, O. P.

LETTERS TO THE EDITOR.

MISS CURRAN SAYS A FEW WORDS.

New York, Jan. 7, 1895.

To the Editor of The Dramatic Mirror:

Sir.—In reply to the notice in last week's Mirror, that I was discharged for "incompetency" from the Katie Emmett dis-organization, I beg leave to state the facts of the case:

I joined the company Sept. 17. In December Katie Emmett and Hubert Sackett were arrested for assault and battery on one of the members of the company. Mr. Sackett was fined. I was on the stage at the time of the fight, and next day was called to court to testify. At seven o'clock the same night, after the trial, the wonderful discovery of my incompetency was made.

My mother received a letter from Katie Emmett, written at Omaha after the trial, in which she stated: "After your daughter has given the testimony she has I could not think of keeping her, so I avail myself of the two weeks clause." A member of the company accidentally tipped over a chair on the stage, and Sir Hubert imposed a fine of ten dollars.

He says, "he allowed me to come to the theatre at any hour I wished, go on when I wished, and do as I wished." And yet no fault was found until after I had testified.

My trunk contained my Summer and Winter wearing appearel, all of which I lost at the Omaha fire.

Would a lady carry a trunk 38x28 from San Francisco to New York with only one dress? Sackett being an old married man, it seems strange he is not more familiar with the wearing apparel of a lady's wardrobe.

In conclusion I would say I received my salary and fare to New York by attaching the show.

Sincerely, Emma H. Curran.

AN ERROR POINTED OUT.

New York, Jan. 2, 1895.

To the Editor of The Dramatic Mirror:

Sir.—I notice an article by Colonel T. Allston Brown in this week's issue of The Mirror stating that I played Lady Gay Spanker in London Assurance at the Metropolitan Theatre, New York, Dec. 1, 1858.

Will you kindly rectify the error? The honor does not belong to me, as I was not in existence at that period.

Yours respectfully,
Lizzie May Ulmer.

QUESTIONS ANSWERED.

Marie Randolph, Winfield, Kans.: Edna Wallace Hopper is the wife of DeWolf Hopper.

Samuel Rosewald, Montgomery, Ala.: Bronson Howard is the author of Young Mrs. Wipthrop. He is the President of the American Dramatists' Club, 47 West Twenty-eighth Street, New York city.

A. J. Sutton, Chelsea, Mass.: A female stage performer can be referred to as an actor—as, for instance, in the case you cite—"a company of actors" meaning a company including stage performers of both sexes.

H. F. Allin, Portland, Me.—Write to Joseph Grismer or William A. Brady, Bowdoin Square Theatre, Boston, Mass., in regard to the rights to The New South.

Charles Maloney, Dallas, Tex.: Your young friend would have to apply to the dramatic agents, and then come to New York and haunt their offices day after day until he obtained a position. This is not advisable unless he has an independent income.

D. 637, New York City: The dramatic agencies supply managers with advance agents, treasurers, etc. The persons securing positions pay a stipulated sum to the dramatic agent, and the manager employing them only pays them their salaries, and nothing whatever to the dramatic agent.

Pecoridus, Chicago, Ill.: A man who has played in a single professional performance is technically a professional actor, but in every other respect he is still an amateur.

Lyceum, Memphis, Tenn.—James O'Neill in a piece by Charles Dazey called An American King.

Fannie Webb, Atchison, Kansas.—The Coghlans never played in Aristocracy. You are probably thinking of Diplomacy.

Frank E. Hatch, Chicago, Ill.—De Wolf Hopper, and not Francis Wilson, played in The Lady or the Tiger?

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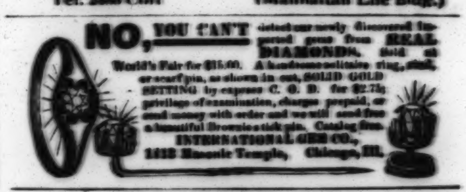

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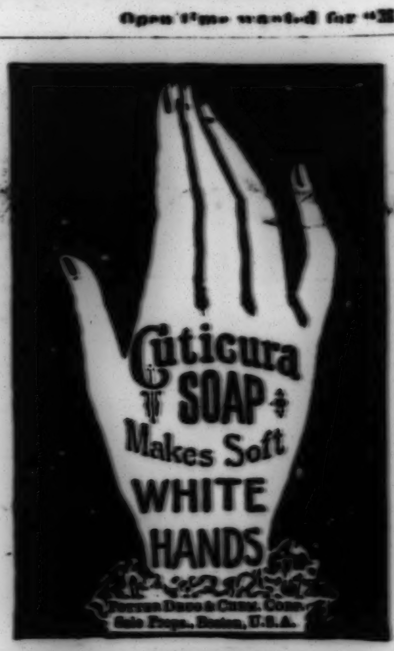

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